NEW

COLLEGE COMPOSITION

Containing :

CLASS NOTES

on

PROSE

NOVEL

STORIES

PLAYS

EIGHT POETS

&

DEVIL'S DISCIPLE

B.A

by

K. ASAF & R. ASAF

Editor

M. R. ASAF

(1973-74)

KITABISTAN PUBLISHING

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NEW
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Editor : **M. R. ASAF**
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(*South Western Univ. U.S.A.*)
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PREFACE

In combining in one book chapters on the elements of composition with class Notes on all the Text Books prescribed for the B.A. Examination, the authors believe that they are meeting a real need. We have tried to make this book as useful as possible : however, there may be room for improvement, and suggestions in this connection will be most welcome.

R. ASAF & K. ASAF

SYLLABUS AND COURSES OF READING

For B.A. (Eaglish Language Examinations)

1973—1974

Outline

Paper A Prose	65 marks
Paper B General	70 marks
Paper C Poetry & Drama	65 marks
Grand Total	200

Syllabus And Courses of Reading.

PAPER (A) PROSE

1. A choice of English Prose, Edited by Benjamin Gilbert Brooks And Victor G. Kiernan

2. Essays Ancient And Modern, edited by Siraj-ud-Din (Published by the Panjab University)

Note: The following essays have been excluded from Essays Ancient And Modern.

(I) Great Place by John Earle (2) Of Delays by Francis Bacon (3) A Young Man by John Earle (4) A Plodding Student by John Earle (5) A Pretender to learning by John Earle (6) Poor Relations by Charles Lamb (7) Windows by Leigh Hunt (8) The Idea of A University by John Henry Cardinal Newman (9) Sweetness and Light by Mathew Arnold (10) How To Make The Best of Life by Samuel Butler.

3. The Song of the Tale: Slected and edited by Siddiq Kalim (Three Stories : The School Mistress, Araby and A clean well Lighted Place are excluded)

4. Jane Eyre (Novel by Charlotte Btont)

N.B. 1. All the prescribed books are for intensive eading.

2. A compulsory question on explanation with refe-ence to the context of passages from the Text books will be set.

PAPER B GENERAL 70 marks

1. An Essay Marks 25 marks

(outline : 5 marks Essay : 20 marks

2. An Exercise in comprehension (including Precis) of unseen prose passage.

3. Modern English Usage & Applied Grammar 30 marks.

(Three questions on Modern English usage and Applied Grammar will be set. Each question will carry 10 marks.

PAPER C (POETRY AND DRAMA)

(65 marks)

(*a*) Poetry : 30 marks

(*b*) Drama : 35 marks

1. Eight Poets (Oxford University Press)

(*a*) The following poems have been excluded from the Text.

(1) Tintern Abbey by Wordsworth

(2) Frost At Midnight by Coleridge

(3) Rabbi Ben Ezra by Browning

(*b*) All the poems of Mathew Arnold have been excluded.

2. The Devil's Disciple by G.B. Shaw

3. Seven Short Plays edited by E.R. Wood.

(The play Brother Sun has been excluded from the Text)

N.B. 1. All the prescribed books are for intensive reading.

2. A compulsory question on explanation with reference to the context of passages from the preseribed books will be set.

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ESSAYS IN OUTLINES

Supplement Containing Class Notes on.

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CHAPTER 1

WORDS OFTEN CONFUSED

There are many sets of words in English language in which the words are similar or almost similar to one another, but which are different in their meaning. Below we gave a list of words which are liable to be confused.

Accept, Except : Ability (to receive). Mr. Shahid is very honest ; he will accept no bribe.

Except (save سوائے) All except Nadim were present.

Adapt, Adopt, Adept.

(Adapt means to make fit). He adapted his language to the intellectual level of his audiance.

(**Adopt** means to accept, to embrace.)

He will not adopt this child.

Adept is an Adjective meaning proficient or skilled, and a Noun meaning one who has these qualities ; as,

He is adept in modern languages.

Ability, Capacity : Ability means power to accomplish something : as.

"Men are promoted on the basis of the ability that they Show" He has unusual ability as a mechanic.

Capacity is power to receive, hold, or contain ; as,

"His capacity for mathematics is very limited."

Accomplish, Attain : Accomplish is used with a task, attain with success, glory, etc. ; as,

He accomplished his task assigned to him within the prescribed period.

He attained success in all his enterprises and undertaking.

Addicted, Devoted : Addicted is used with reference to a vice ; as,

He is addicted to opium.

Devoted is used with reference to pursuits or objects considered noble ; as,

He is devoted to his wife.

Advent, Arrival : Advent is used with reference to an impartant event ; as,

People hail the advent of spring by indulging in all sorts of merry-making.

Arrival is used with reference to a person, a vehicle or an automobile ; as,

The people awaited his arrival very eagerly.

Aesthetic, Beautiful : Aesthetic is used with reference to a person and refers to a quality of mind ; as,

He is gifted with an aesthetic sense.

Beautiful means full of beauty and has no reference to the mind ; as,

He has a beautiful ring.

Deliver, Administer : Deliver is used with reference to goods ; as,

The postman comes to your door to deliver the mail.

Administer is used with reference to remedy, justice and proof ; as,

In the present regime, justice is administered to all alike.

Aggravate, Annoy :

Aggravate is used with reference to disease, illness, pain, grief or difficulties ; as,

He aggravated his difficulties by withholding every sort of financial aid that he was giving him before.

Annoy means to offend and is used with reference to a person only ; as,

He felt annoyed at the remarks made by his friends.

Alibi, Excuse : Alibi means being absent from a place at a certain time on a certain date ; as,

The alibi plea was not accepted by the court in his case.

Excuse means a justification for some irregularity; as,

He has always one excuse or the other to defend his shortcomings.

Allude, Refer : To allude is to refer carefully or incidentally ; as,

The speaker alluded to the interesting customs prevalent among some people in the course of his lecture.

To refer means to give difinite and full information ; as,

I would refer you to the Concise Oxford Dictionary.

Allure, Lure : Allure means to tempt a person ; Lure means to be tempted by some situation or action which ultimately proves harmful ; as,

He was allured by the prospects of discovering mines of gold in the untraversed land.

She lured him to her side by her charms and made him renounce his wife.

Altercation, Fight : An altercation is a verbal fight ; a fight implies the use of physical force ; as,

An altercation ensued between the two parties over the question.

Ascent (act of climbing) : It is a steep ascent.

Assent (agreement) : He has given his assent to the proposal.

Assay (to attempt something difficult) : Explorers have made another assay to climb the Everest but without success.

Essay (composition) : His essay was judged to be the best.

Antagonise. Oppose : To antagonise means to make the other person your enemy by some thoughtless action ; as,

You will antagonise everybody by unncessary picking holes in others' coats.

Oppose means to go against some one ; as ;

He opposed the amendment suggested by the previous speaker.

Arrogate, Arrogant : Arrogate means to claim unduly ; as,

The clerk arrogates to himself the right and privilege of the officer.

Arrogant means haughty, discourteous and rude ; as
He answers everyone in arrogant tones.

Beneficent. Beneficial : Beneficent means kind, and beneficial means useful, advantageous ; as,

A beneficent ruler always attracts the loyalty of his people.

Education is beneficial to all.

Childlike, Childish : Childlike implies innocence and childish suggests foolishness ; as,

His childlike simplicity appeals to everybody.

He minds even very trifling matters sometimes and becomes almost childish.

Credible, Credulous, Creditable : Credit means believeable ; as,

His version appears to be credible.

Credulous means too ready to believe ; as,

He is a credulous fool and believes every bit you tell him.

Creditable means worthy of praise ; as,

He did creditable work among the afflicted people.

Depreciate, Deprecate : Depreciate means to belittle ; as,

We have no intention to depreciate the good work done by you.

Deprecate means to dislike with regret and forestall some situation which is regrettable ; as,

We deprecate the customs of child-marriage prevalent among some backward sections of our society.

Disburse, Disperse : Disburse is used with reference to money only ; disperse is a general term and is used with people, clouds, light and a class of students ; as,

The clerk disburses the money received on the pay day.

The police dispersed the crowd by using force.

Domineer, Dominate : Domineer means to rule over others in an unreasonable and tyrannical way ; as,

His domineering ways were disliked by all his colleagues and subordinates.

Dominate has happier associations than domineer ; as,

The Muslim League dominates the hearts of the masses in Pakistan.

Elegant. Pleasing : Elegant is used for something which is graceful and refined; it should not be used indiscriminately with every and any word ; as,

She wears an elegant dress.

Pleasing can be used with any object which pleases the mind, eye or ear ; as,

The sight was very pleasing to the eye.

Ellipse, Ellipsis : An ellipse is a geometrical figure somewhat similar to a circle ; ellipsis is a grammatical term meaning omission of words needed to complete sense ; as,

It is difficult to draw an ellipse without a stencil or a piece of thread.

His whole conversation is full of ellipsis.

Emigrant, Immigrant : The former is a person who leaves his own country and goes to live in another, and

the latter is person who comes to one country from another in order to live there ; as,

Many emigrants leave India every year for Pakistan.

The immigrants in Canada do not enjoy full rights and privileges of the country these days.

Eruption, Irruption : Eruption is bursting out ; irruption is sudden invasion ; as,

Some years back there was an earthquake in Japan attended with volcanic eruption.

The irruption of the Huns destroyed the fabric of Roman Empire.

Gratified, Grateful : Gratified means pleased and grateful means thankful ; as,

He was gratified to recover his lost dog. I am grateful to you for many acts of kindness to me.

Genteel, Gentle : The former means graceful in form, and the latter mild or well-born ; as,

The young man had a genteel appearance and he pleased us all.

He is gentle and sober man, and never likes to enter into a quarrel.

Handicap, Hindrance : Handicap is an artificial hindrance resulting in advantage or disadvantage ; as,

He succeeded in spite of many handicaps.

He proved a hindrance in my way.

Haply, Happily : Haply means by chance and happily means in a happy manner ; as,

Haply I may remember and haply forget.

They lived happily ever afterwards.

Infectious, Contagious : Infectious refers to a disease caused by germs and contagious refers to a disease caused by coming into contact with a diseased person or animal ; as,

Smallpox is an infectious disease.

Cholera is not a contagious disease.

Inhibit, Prohibit : Inhibit means to hinder or restrain and the restraint is from within a person ; prohibit means also to restrain and to forbid the doing, making practice or use of something. The restrain is imposed on a person by an outside authority.

Our conscience always inhibits us from committing a moral crime.

The Government has prohibited the sale of liquor in that locality.

Insinuate, Suggest : To insinuate means to hint at something evil ; it implies a malicious attitude ; as,

Do you mean to insinuate that I have embezzled the money ?

I can suggest a way out of the difficulty.

Impassable, Impossible : Impassable means that which cannot be passed or crossed ; impossible means which is not possible ; as

This place is impassable in the rainy season.

Nothing is impossible to a man of determination.

Indict, Indite : To indict is to curse ; to indite is to compose or write ; as,

Whatever my fault, there need be no general indictment against me.

Innocent, Innocuous : Innocent means pure, blameless and innocuous is harmless in effect ; as,

He is an innocent man.

The drug is perfectly innocuous, so you may take it without any fear.

Literally, Actually : Literally should be used when there is some reference to the words to their meaning ; as,

Literally, the order means that all players are to participate in the coming tournaments.

Actually, the owner of the car was at the fault, but he tried to entangle the driver in the affair.

Monstrous, Enormous : Monstrous means both enormous and ugly ; enormous means big in size ; as,

Such a procedure will involve enormous waste of time.

He made a monstrous blunder by giving the contract to a dishonest and unscrupulous contractors.

Mitigate, Remove : To mitigate is to make mild the burden, and to remove is to take it away altogether ; as,

Something must be done to mitigate his sufferings.

How can you remove your enemy from your path ?

Moat, Mote : A moat is a ditch surrounding a castle ; a mote is a particle of dust ; as,

The knight crossed the moat by swimming and reached the gate of the castle.

"As thick and numberless.
As the gay motes that people the sunbeams."
(Milton).

Potent, Potential : Potent means powerful and potential means latent ; as,

Mr. Muhammad Ali's word is more potent than any other politician of Pakistan.

Nehru tried to become a potential Hitler or Mussolini.

Queer, Quaint : Quaint is used with reference to objects which, though old-fashioned, are attractive ; Queer is used with persons who are strange-looking and almost abnormal ; as,

As I was returning home at midnight, a queer-looking person accosted me.

The people of tribal area have quaint customs.

Rout, Route : Rout is the defeat of an army ; or

a crowd of revellers ; route is the course followed in journey ; as,

A small band of English soldiers put the army of the Nizam on the rout.

I don't know what route the army will follow for going to Baluchistan.

Seam, Seem : Seam is the line (in a coat, etc.) where two edges are joined ; to seem is to appear to be ; as,

His old coat has many frayed seams.

He seems to be an honest man.

Sooth, Soothe : The former is a noun and means truth, and the latter is a verb and means to calm, to console ; as,

Sooth to say, he was a perfect gentle knight. The gentle breeze produced a soothing influence on my heat-oppressed brain.

Straight, Strait : Strait means narrow and straight is opposed to curve ; as,

This is a straight road.

"Straight is the path and narrow is the way that leadeth unto truth." —Bible

Verbal, Verbose : Verbal means relating to words ; verbose means abounding in words ; as,

There should be no fundamental difference between these two principles. The difference is merely verbal.

He has a verbose style ; he does not know that 'brevity is the soul of wit'.

Wilful, Willing : Wilful means obstinate and willing means having the will, inclined to do a thing ; as,

He is so wilful that he does not care to listen to anybody's advice.

He is quite willing to help me.

———

CHAPTER 2

ONE WORD SUBSTITUTION

He is just now at the stage of growth between boy hood and youth. *Adolescent*

To increase the speed. *Accelerate*

Collect into one body. *Aggregate*

To spent one's life trying to discover how to transmute baser metals into gold. *Alchemy*

Government by one people. *Autocracy*

Government by the nobles. *Aristocracy*

To destroy anything completely. *Annihilate*

Representative of Government with full authority. *Ambassador*

Increase the gravity of burden or offence. *Aggravate*

One who plays for pleasure. *Amateur*

Without the name of the author. *Anonymous*

Existing since old times. *Antique*

This expression admits of double meaning. *Ambiguous*

The man who can use either hand with ease. *Ambidexterous*

A person who is out to destroy all government. *Anarchist*

The life story of a man written by himself. *Autobiography*

A door that is partly open. *Ajar*

Which can be heard. *Audible*

Want of government in a state. *Anarchy*

To examine the accounts by reference to vouchers etc. *Audit*

A person who leads a hard life. *Ascetic*

One who does not believe in the existence of God. *Atheist*

A medicine which prevents putrefaction. *Antiseptic*

Cesation of hostilities before a formal treaty is signed. *Armistice*

One who has deserted his own religion. *Apostate*

Having life. *Animate*

Repeal law. *Abrogate*

To turn friends into enemies. *Alienate*

Anything which destroys the effect of a poison. *Antidote*

He is easy of approach. *Accessible*

A study of ancient people and art from their remains. *Archaeology*

Indifference towards a person. *Antipathy*

A word opposite in meaning to another. *Antonym*

Where fish are kept. *Aquarium*

An assembly of hearers. *Audience*

His injured leg was cut off by a doctor. *Amputated*

A general pardon granted by the government to political offenders. *Amnesty*

This man is most inordinately desirous of money. *Avaricious*

You are liable to be called to account for your action. *Answerable*

Gold or silver before coining or manufacturing. *Bullion*

A person with golden skin or hair. *Blonde or Blond*

A government that is carried on through officers. *Bureaucracy*

Twice a week. *Biweekly*

The science of life. *Biology*

One who breaks into a house to steal.	*Burglar*
Having two wives or husbands.	*Bigamy*
It is liable to be easily broken.	*Brittle*
Written life of a person.	*Biography*
Rage for collecting books.	*Bibliamania*
Lover of books.	*Bibliophile*
A person who is inclined to fighting.	*Bellicose*
Where beer is prepared.	*Brewery*
A person who speaks two languages.	*Bilingual*
A woman with dark skin and brown hair.	*Brunette*
Science of plants.	*Botany*
Nations engaged in war.	*Belligerents*
Forcibly make a person do a thing.	*Coerce*
A heart insensible to sympathetic feelings.	*Callous*
One who eats human flesh.	*Cannibal*
Animals living on flesh.	*Carnivorous*
The state of being unmarried.	*Celibacy*
One who amuses the spectators with feats of jugglery.	*Conjurer*
A cititizen of the world.	*Cosmopolitan*
Persons living in the same age.	*Contemporaries*
Persons working together.	*Colleagues*
One who easily believes.	*Credulous*
Countries touching each other.	*Contiguous*
Body of voters.	*Constituency*
A disease which is spread by contact.	*Contagious*
Persons who gather in a church or mosque for religious purpose.	*Congregation*
Fine like hair.	*Capillary*
An animal that can be tamed.	*Domestic*
To lower the value of.	*Depreciate*

Want of rain. *Drought*

A match in which neither party wins. *Drawn*

To give one's authority to another. *Delegate*

To express disapproval of. *Deprecate*

The art practised by statesmen and ambassadors. *Diplomacy*

To wander from the main theme. *Digress*

Going from bad to worse. *Deteriorate*

Arbitrary rule of a king. *Despotism*

A follower of a religious or spiritual leader. *Disciple*

To deprive a sacred thing of its holy character. *Desecrate*

Rule by one man. *Dictatorship*

Sweets and fruits served after dinner. *Dessert*

Extreme old age when a man often behaves like a fool. *Dotage*

A man who thinks only of himself. *Egoist*

A thing that is fit to be eaten. *Edible*

The study of insects. *Entomology*

A speech made without any preparation on the spur of the moment. *Extempore*

To unearth by digging. *Excavate*

To lay special interest on. *Emphasize*

He is so much like a woman that people detest him. *Effeminate*

Capable of double meaning. *Equivocal*

A person who goes on horseback. *Equestrian*

Practice of spying. *Espionage*

The part of government which enforces laws. *Executive*

Words inscribed on the tomb of a person. *Epitaph*

A man with abnormal habits. *Eccentric*

To throw light on something difficult or mysterious. *Elucidate*

A medicine that produces the desired effect. *Efficacious*

Articles sent from one country to the other. *Export*

The study of the origin and history of words. *Etymology*

It will be difficult to take out the man from the debris. *Extricate*

Mental weariness from lack of occupation. *Ennui*

A person who is fond of sensuous pleasure. *Epicure*

Government of church by bishops. *Episcopacy*

In the interest of one side only. *Ex parte*

Flowers or insects lasting only for a day. *Ephemeral*

To use money fraudulently for one's own use. *Embezzle*

To set forth a doctrine in detail. *Expound*

To find by scrutiny. *Expiscate*

To assist the progress of a process or measure. *Expedite*

Pleasure trip of a number of persons. *Excursion*

To free a person from charge or blame. *Exculpate*

To beautify writing. *Embellish*

To remove objectionable matter from a book. *Expurgate*

A man who thinks of the welfare of women. *Feminist*

A man filled with excessive enthusiasm in matters of religion. *Fanatic*

A person residing in a country of which he is not a citizen. *Foreigner*

A person who is hard to please. *Fastidious*

A believer in fate. *Fatalist*

Catlike. *Feline*

Reduce to extreme hunger. *Famish*

Complete breakdown. *Fiasco*

Courage in pain or poverty or misfortune. *Fortitude*

Ship filled with water and thus sinking. *Founder*

A day of gaiety and festivity. *Gala-day*

A medicine that kills germs. *Germicide*

A rule that is true in most cases. *General*

A person given to much talking. *Garrulous*

Money paid to employees on retirement. *Gratuity*

To use expressive motions of limbs while speaking. *Gesticulate*

A room where grain is stored. *Granary*

An office for which no salary is paid. *Honorary*

The killing of a man. *Homicide*

Things which contain elements of the same nature. *Homogeneous*

One who is not fit, according to the rules, for something *Ineligible*

A thing which can hardly be believed. *Incredible*

A handwriting which cannot be read. *Illegible*

A scheme that cannot be put into practice. *Impracticable*

A person who is unable to pay his debt. *Insolvent*

A trade that is prohibited by law. *Illicit*

Remarks which do not really apply to the subject in hand *Irrelevant*

A man who does not know how to read and write. *Illiterate*

A breaker of images. *Iconoclast*

The murder of infants. *Infanticide*

A thing that is not subject to alteration. *Immutable*

To involve in accusation. *Incriminate*

To exclaim against a person or a thing. *Inveigh*

That cannot be conquered. *Invincible*

That cannot be understood. *Incomprehensible*

Which cannot be corrected. *Incorrigible*
Free from blame. *Irreproachable*
That which is absolutely necessary. *Indispensable*
A peculiarity of temperament. *Idiosyncrasy*
To urge a person to do something evil. *Instigate*
That which cannot be avoided. *Inevitable*
A person who cannot keep his passions in check. *Incontinent*
Rising in active revolt. *Insurgent*
Not to be overcome. *Insurmountable*
A juggler or bard who wanders from place to place. *Itinerant*
A place where scientific experiments are systematically carried on. *Laboratory*
One who knows many languages. *Linguist*
According to law. *Legal*
The murder or murderer of one's own mother. *Matricide*
The first public speech made by a person. *Maiden Speech*
A book or document written by hand. *Manuscript*
Birds moving from one place to another. *Migratory*
A hater of women. *Misogynist*
With regard to money. *Monetary*
A hater of mankind. *Misanthrope*
Hatred of a person. *Misology*
The property of attracting iron. *Magnetic*
A man with evil reputation. *Notorious*
Undue favour from a high official. *Nepotism*
One who is all-powerful. *Omnipotent*
One who knows everything. *Omniscient*
One who is present everywhere. *Omnipresent*
One who looks at the bright side of things. *Optimist*

To turn out of society. *Ostracize*

A word no longer in use. *Obsolete*

One who looks too much on the dark side of things. *Pessimist*

One who is liked by the people. *Popular*

One who lives on others. *Parasite*

A lover of women. *Philogynist*

A universal remedy. *Panacea*

Readiness to fight. *Pugnacity*

Work of writer appearing after his death. *Posthumous*

Right of succession belonging to the first son. *Primogeniture*

A person who amuses himself by love-making. *Philanderer*

Too much official formalities. *Red-tapism*

An effect which has reference to what is past. *Retrospective*

Anything done at the same time or side by side. *Simultaneously*

A place with good climate for invalids. *Sanitorium*

A figure of man set up in fields to keep birds away. *Scarecrow*

A person who is indifferent to pleasure or pain. *Stoic*

One who does not live within one's means. *Spendthrift*

A speech addressed to oneself. *Siloloquy*

To pursue time-serving policy to yield to circumstances. *Temporize*

One who easily gives up one's party or principles. *Turncoat*

A rule that is applicable to all. *Universal*

Agreed upon by all. *Unanimous*

To rise and fall in waves. *Undulate*

One long-experienced in service, especially in war. *Veteran*

Containing more words than are wanted. *Verbose*

Of one's own free-will. *Voluntary*

Word for word. *Verbatim*

To move from side to side. *Vacillate*

Evening prayer in the Church of England. *Vespers*

A fault that may be forgiven. *Venial*

The cloth which can keep the water out. *Waterproof*

The science of animal life. *Zoology*

CHAPTER 3

WORDS FOLLOWED BY APPROPRIATE PREPOSITIONS

English has many peculiar idiomatic expressions formed of an important word and a preposition following it. Below we are giving lists of nouns, adjectives and verbs followed by prepositions. The use of those prepositions play a vital role in the English language. Attention, therefore, must be paid to their usage.

Nouns followed by Appropriate Prepositions.

Acquaintance **with (a person or a thing).**—I have no acquaintance with the Primier. I have no acquaintance with the writings of Emerson.

Accussation **of.**—An accusation of theft has been brought against the mail servant.

Accession **to.**—On his accession to the throne, Jahangir introduced several measures of reforms.

Access **to.**—He has no access to the President.

Abhorence **of.**—I have great abhorence for hypocrisy.

Ability **for.**—He has great ability for play production.

Admission **into.**—Admission to this office is strictly prohibited.

Adherence **to.**—Mr. X has given his whole-hearted adherence to Muslim League.

Affection **for**—Salma has great affection for her brothers and sisters.

Affinity **with.** Premchand has affinity with Charles Dickens.

Allegiance **to.**—All the ministers showed their allegiance to the king.

Aptitude **for.**—I have no aptitude for Mathematics.

Assault **on.**—Ata Muhammad made a murderous assault on Dr. Khan Sahib.

Aversion **to.**—He has aversion to smoking.

Confidence **in.**—I have a great confidence in my servant.

Contemporary **of.**—Charles Lamb was a contemporary of Coleridge.

Contempt **for.**—I have nothing but contempt for Amjad.

Control **over.**—He has no control over his subordinates.

Craving **for.**—He has a craving for riches.

Disgrace **to.**—He is a disgrace to his family.

Esteem **for.**—I have a great esteem for the Quaid-i-Azam.

Exception **to.**—This is an exception to the rule.

Glance **at.**—He cast a glance at her and she turned her face.

Heir **to.**—Ahmad is heir to his father's property.

Incentive **to.**—Sometimes love serves as an incentive to hard work.

Inclination **for.**—I have no inclination for music.

Inquiry **into.**—The police made an inquiry into the case and found him guilty.

Insight **into.**—G. B. Shah has a great insight into the human mind.

Invitation **to.**—I am much pleased to accept your invitation to dinner.

Key **to.**—Constant labour is the only key to success in life.

Liking **for.**—I have no liking for smoking.

Lust **for.** Lust for riches prompted him to commit this crime.

Match **for.**—She is no match for him.

Passion **for.**—He has a passion for music.

Quarrel **with.**—He quarrelled with his friend on a trifle.

Quarrel **between**.—The quarrel between the two brothers ruined the family.

Regard **for**.—He has no regard for Najma.

Remedy **for**.—There is no remedy for Asthma.

Resemblance **to**.—He bears a resemblance to my father.

Search **for**. His search for a job carried him to Karachi.

Slur **on**.—His conduct is a slur on his family.

Sympathy **for**.—He has great sympathy for the poor.

Victim **to**.—He fell a victim to Asthma.

Zeal **for**.—His zeal for prohibition is unbounded.

Verbs Followed by Appropriate Prepositions

Accuse of.—The police accused him of theft.

Acquit **of**.—He was acquitted of (made free from) the blame.

Adhere to.—Ahmed will adhere to (stick to) his belief.

Agree **with** (a person).—I agree with you.

Answer **to** *a person* **for** *a conduct*.—A servant must answer to his master for his conduct.

Apologise **to, for**.—I must apologise to you for being absent from the meeting. You must apologise to the principal for your misconduct.

Apply **to, for**.—He applied to the Principal for casual leave.

Approve **of**.—I do not approve of your going there.

Arrive **at, in**,—We arrived at the Station just in time to catch the train.

Attend **to**.—You should attend to the advice of your teacher.

Avail oneeself **of**.--You should avail yourself of (take advantage of) this opportunity.

Bestow **upon, on**.—The king bestowed (conferred) this title upon him.

Beware **of.**—Beware of evil company (take caution aganist).

Boast **of.**—He boasts of (feels proud of) his riches.

Belong **to.**—This book belongs to me.

Carry **on.**—He has been carrying on (conducting) this business for a long time.

Carry **out.**—I shall carry out (act upon) his orders.

Compare **with, to.**—(Similar things are compared with; dissimilar things are compared to) Compare Akbar with Aurangzeb. Life is compared to a river.

Congratulate **on.**—I congratulate you on your success.

Consist **of.**—The furniture consists of table, chairs and benches.

Convict **of.**—The judge convicted him of theft.

Crave **for.**—Everyone craves for happiness.

Depend **upon.**—Children depend upon their parents for protection.

Deprive **of.**—The king deprived him of his rights.

Die **of.**—He died of hunger.

Differ **with.**—I differ with you on this point.

Excel **in.**—He excelled his friend in the art of painting.

Exempt **from.**—The principal exempted him (made him free) from fee.

Feed **on**—Cows feed on grass.

Furnish **with.**—I furnished him with all the information.

Guard **against.**—You should guard against (avoid) such mistakes.

Guess **at.**—You cannot guess at (conjecture) his plans.

Hinder **from.**—He hindered me from studying.

Hint **at.**—He hinted at his success.

Inflict **on.**—The judge inflicted (gave) severe punishment on the accused.

Inform **of.**—I informed (told) him of his success.

Insist **on.**—I insisted on his going away.

Laugh **at.**—One should not laugh at the poor.

Lead **to.**—Evil habits will lead you to ruin.

Listen **to.**—You should listen to the advice of your parents.

Mourn **for.**—We mourned for the good lady.

Object **to.**—I objected to his proposal

Partake **of.**—Let us partake of (share) the food.

Participate **in.**—He participated in all the games.

Perish **for..**—Many patriots perished for their country.

Pine **for.**—She is pining for her lost daughter.

Ponnder **on**, **over.**—I was pondering over (or on) the consequences of this step.

Prefer **to.** I prefer hockey to cricket.

Prey **on.**—This worry has been preying on my mind for the last two weeks.

Pride **on.**—He prides on being a great scholar.

Provide **for.**—One must provide for one's children.

Qualify **for.**—He has qualified for the post of a tehsildar.

Quarrel **with** a person *over or about* a thing.—Amjad quarrelled with him over the question of property.

Recoil **from.**—Everybody recoiled from this horrible sight.

Refer **to.**—He refered to Shakespeare in his speech.

Reproach **for.**—The teacher reproached the student for his disobedience.

Scoff **at.**—You should not scoff at religion.

Shudder **at.** One shudders at the horrors of the modern wars.

Smell **of.**—This place smells of rotten fish.

Stoop **to.**—He is so mean that he may stoop to anything.

Succumb **to.**—The wounded man succumbed to his injuries in the hospital.

Surrender **to.**—The soldiers in the fort had to surrender to the besiegers.

Think **over.**—If you think over this affair calmly, you will agree with me.

Triumph **over.**—A brave man triumphs over all difficulties.

Yearn **for.**—He yearns for riches.

Yield **to.**—The Koryans yielded to the Russians.

Adjectives Followed by Appropriate Prepositions

Accustomed **to.**—He is accustomed to (in the habit of) hard work.

Acquainted **with.**—I am not acquainted with him.

Accessible **to.**—The President of our College Union is accessible to all the students.

Addicted **to.**—He is addicted to drinking.

Ambitious **of.**—I am ambitious of going to England.

Anxious **about.**—We are anxious about his health.

Appalled **at.**—While going into the forest, I was appalled at (frightened) the thought of a tiger.

Appropriate **to.**—The speech of Chaudhri Muhammad Ali was appropriate to the occasion.

Averse **to.**—We are averse to living in the village.

Aware **of.**—One is not aware of one's shortcomings.

Bent **on.**—He is bent on going to Lahore.

Bound **for.**—This ship is bound for Liverpool.

Blind **to**-—I am not blind to my weaknesses.

Certain **of.**—We are certain of victory.

Compatible **with.**—Suleman's conduct is not compatible with his philosophy.

Concerned **at.**—He is concerned at his father's illness.

Concerned **for**.—He is concerned for the welfare of his sisters.

Conductive **to**.—Good crops are conductive to the prosperity of a country.

Consistent **with**.—His act is not consistent with his nature.

Conversant **with**.—Ashraf Khan is conversant with his nature.

Deaf **to**.—He is deaf to good counsel.

Devoid **of**.—Zia is devoid of commonsense.

Different **from**.—Your plan is different from mine.

Disgusted **with**.—He is disgusted with his married life.

Disqualified **with**.—He has been disqualified for this post.

Eminent **for**.—He is eminent for his ability.

Enamoured **of**.—I am enamoured of Keats.

Entitled **to**.—He is entitled to a share in the property.

Familiar **to** (a person).—You seem to be familiar to me.

Familiar **with** (a thing).—I am not familiar with this trick.

Gifted **with**.—Nur Jahan is gifted with a melodious voice.

Horrified **at**.—I was horrified at that miserable sight.

Incumbent **on**.—It is incumbent on everybody to serve his country.

Indicative **of**.—Her pale face is indicative of her ill-health.

Indignant **with**.—Ahmad was indignant with me at my voting against him.

Infected **with**.—His son was infected with smallpox.

Insensible **to**.—Qadir is insensible to ridicule.

Intimate **with**.—He is quite intimate with his boss.

Jealous **of**.—Nasim is jealous of his relatives.

Liable **to**.—He is liable to make mistakes.

Moved **to.**—She was moved to tears at the touching sight.

Notorious **for.**—Behram was notorious for his crimes.

Obligatory **on.**—It is obligatory on us to attend the classes.

Oblivious **of.**—He was not oblivious (forgetful) of his past sins.

Odious **to.**—Of all the characters, the villain is the most odious to me.

Overcome **with.**—She was overcome with grief at the death of her father.

Peculiar **to.**—This habit is peculiar to him.

Proficient **in.**—He is proficient in English.

Reconciled **to** (one's lot).—She is now reconciled to her lot.

Reconciled **with.** (an enemy).—Nasim is now reconciled with his enemy.

Regardless **of.**—He is bent upon opposing his officer regardless of consequences.

Relevant **to.**—This argument is not relevant to the subject.

Requisite **to.**—Peace of mind is requisite to happiness.

Requisite **for.**—You should arrange all the things that are requisite for attending the convocation.

Sacred **to.**—The Quran is sacred to Muslims.

Sanguine **of.**—He is sanguine (hopeful) of his success in the examination.

Shocked **at.**—He was shocked at the news of his father's death.

Sick **of.**—I am sick of my friend, Nasim, for he is a bore.

Startled **at.**—I was startled at his strange behaviour.

Veiled **in.**—The whole incident is veiled in mystery.

Wanting **in.**—He is not wanting in noble qualities.

Worthy **of.**—Our principal is worthy of respect.

The Same Word with Different Prepositions

Abound **in.**—Tigers abound in this forest.

Abound **with.**—The forest abounds with tigers.

Accord **to.**—A warm reception was accorded to him.

Accord **with.**—This statement accords with our experience.

Admit **of.**—Your conduct admits of no excuse.

Admit **into.**—The Principal admitted him into the college.

Anxious **about.**—I am anxious about the result.

Anxious **for.**—I am anxious for his safety.

Ask **of.**—I asked a favour of him.

Ask **for.**—I asked him for a favour.

Authority **for.**—I have no authority for issuing certificates.

Authority **on.**—Mill is an authority on Logic.

Call **at.**—Ahmed called at my house last evening.

Call **on.**—Call on him at his office.

Call **in.**—The doctor was called in.

Call **for.**—His conduct calls for an explanation.

Claim **for.**—His claim for damage was not accepted.

Claim **on.**—You have no claim on my sympathy.

Confer **on.**—Knighthood was conferred on him.

Confer **with.**—We conferred with them about the strike.

Delight **in.**—I delighted in his performance.

Delight **with.**—We were delighted with their performance.

Distinguish **between.**—We can distinguish between right and wrong.

Distinguish **from.**—We can distinguish right from wrong.

Enter **into.**—They entered into an agreement.

Enter **upon.**—Our college has just entered upon the 30th year of its existence.

Impatient **of.**—Youth is impatient of restraint.

Impatient **for.**—He grew impatient for seeing his child.

Liable **to.**—Anyone violating this rule is liable to a fine.

Liable **for.**—You are liable for compensation.

Preference **to.**—I chose milk in preference to meat.

Preference **for.**—He showed a preference for British goods above others.

Provide **for.**—I shall provide everything for you.

Provide **with.**—I shall provide you with everything.

Result **from.**—His fall resulted from his foolishness.

Result **in.**—His foolishness resulted in his fall.

Trust **with.**—I cannot trust you with my secret.

Trust **to.**—I cannot always trust to my luck.

Wait **for.**—I shall wait for you.

Wait **on.**—A deputation waited on the Governor.

EXERCISES

Complete the following sentences by inserting one preposition in each of the blank spaces :—

(*a*) 1. I am confident——success.

2. Time is——our side.

3. I am sensitive——our difficulties, but I have confidence——the future.

4. I hope the time appointed——the meeting will be convenient——you.

5. He bears no resemblance——his father.

6. There is no resemblance——the father and the son.

(*b*) 1. Soon——I was six years old when I was sent—— a private school.

2. It was run——an elderly widow.

3. The memory——it comes——to me—the warm smell——flowers——sultry summer afternoon.

(*c*) 1. But——length, Babar was forced to acknowledge that Samarkand could not be taken.

2. ——a heavy heart he turned southward.

3. Kabul was occupied early in October. Babar was entraptured——his new kingdom.

(*d*) 1. In the realm——art, however, Jahangir's chief contribution was——painting.

2. He says in his Memoirs, "As regards myself, my liking——painting and my practice——judging it have arrived——such a point that when any work is brought——me, I say——the spur of the moment, that it is the work of such and such man.

(*e*) 1. I was brought up——Lahore——Pakistan.

2. You must apologise——him——what you have done.

3. The moon rose——twelve o'clock——the night.

4. He lives——Lahore—— the province——West Pakistan.

5. The work must be back —— a week from the present time.

6. The work must be done——twelve o'clock.

7. He embarked——board the steamer.

8. I will exchange this book——you——another.

9. They brought a complaint——the magistrate—— their neighbour.

10. The boat was tied——the shore——a sailor.

(*f*) 1. It is unnatural——laugh at a natural fool.

2. He was placed there——study the laws of the land.
3. ——this reason, I never think myself qualified to judge decisively of any man's faculties.
4. I have been led into these reflections——accidently meeting, some days ago, a poor fellow begging at one of the outlets——this town.
5. Have you never marvelled——the patience——people in having so many things done——them that they did not want.
6. You go to the theatre——the simple-minded Shakespearian idea that the play is the thing.
7. What of the lost arts——childhood, the lost audacities and ambitions and romantic admirations of adolescence ?
8. But he got no suggestion——me.
9. I have lately come——perceive that the one thing which gives value to any piece——art is that subtle and evasive things which is called personality.
10. The following remarks are intended——express a theory of poetic style and and a few general ideas——the art of poetry.

ANSWERS TO EXERCISES

(*a*) (1) of. (2) on (3) to, in (4) for, to. (5) to. (6) between.
(*b*) (1) after, to. (2) by. (3) of, back. with, of, on.
(*c*) (1) at. (2) with, (3) with.
(*d*) (1) of, to. (2) for, in, at, to, on.
(*e*) (1) at, in. (2) to, for. (3) at, in. (4) at, in, of. (5) at (6) in. (7) on. (8) with, by. (9) to, against (10) to, by.
(*f*) (1) to. (2) to. (3) for. (4) from, in. (5) at, of, to. (6) with. (7) of. (8) from. (9) to, of. (10) to, of.

CHAPTER 4

COMMON ERRORS EXPLAINED

The want of help towards acquiring the power of writing idiomatic and correct English is unquestionable. Below is given a list of common errors in English. Some of these are due to the ignorance of Grammar, while others are due to the literal translation of the vernacular idioms. The correct forms and adequate reasons are given side by side for reference.

The collective noun, when it is not used in the distrbutive or plural sense, takes a singular verb ; as,

"The Fundamentals of English" are a good book for students .	"The Fundamentals of English" is a good book for students.

When two persons are meant, the article precedes each subject ; as,

The statesman and the minister has come here to deliver the speeches.	The statesman and the minister have come here to deliver the speeches.

When two are more subjects are joined by 'and', they take a plural verb ; as,

Amjad and Ahmad is lazy boys.	Amjad and Ahmad are lazy boys.
Akram, Javed and Nasim is honest	Akram, Javed and Nasim are honest.

When two singular subjects imply one idea, they may take a singular verb : as,

Bread and butter are his food.	Bread and butter is his food.
The horse and carriage are standing under the porch.	The horse and carriage is standing under the porch.

When two or more singular nouns are joined by either... or, neither......nor or no, they take a singular verb ; as,

Incorrect	*Correct*
Neither you nor I were wrong.	Neither you nor I am wrong.
No pupil or teacher were there.	No pupil or teacher was there.

If the subjects of different numbers are joined by or, or not, the verb must be plural and the plural subject must immediately precede it ;as,

Either Ahmad or his sister has done this work.	Either Ahmad or his sister have done this work.

Subject, when they differ in number or person, take the plural verb · as,

You, he, and I am going to college.	You, he, and I are going to college.
You and I has finished our work.	You and I have finished our work.

Two singular subjects joined by ' as well as, require the predicate verb to singular.

The fish as well as the whale live in the sea.	The fish as well as the whale lives in the sea.
Coffee as well as cocoa need heat and moisture.	Coffee as well as cocoa needs heat and moisture.

When two subjects, not of the same person, are joined by 'as well as' the verb agrees with the first subject.

Incorrect	*Correct*
My pupil as well as I am at work.	My pupil as well as I are at work.
My friend as well as he says the same thing.	My friend as well as he say the same thing.

The demonstrative adjective must agree in number with the noun it qualifies.

This pupils are too idle to learn.	The pupils are too idle to learn.
Those bird is perching on the tree.	That bird is perching on the tree.

A relative pronoun, if the choice lies between two antecedents, not of the same person, agree with the the antecedent nearest to it.

You are the boy who are wanted.	You are the boy who is wanted.
I am the man who write this book.	I am the man who writes this book.

The present indefinite has been used for the present perfect.

He is absent a week.	He has been absent for a week.
They are ill a long time.	They have been ill for a long time.

The past indefinite has been used for the present perfect.

I did not see him for three weeks.	I have not seen him for three weeks.
He did not yet do his home work.	He has not yet done his home work.

The present perfect has been used for the past indefinite.

Incorrect	*Correct*
Columbs has dicovered America.	Columbus discovered America.
The servant has not come when called.	The servent did not come when called.

The auxiliary verb 'to be', when used to form the passive voice, is followed by a past participle; when used to form continuous tense, by a present participle.

The Red Indian was killing with an arrow.	The Red Indian was killed with an arrow.
The boy is beat by his mother.	The boy is beaten by his mother.

The auxilary verb 'to have' is always followed by a past participle.

Where have you putting my book?	Where have you put my book?
Why has he wrote this so badly?	Why has he written this so badly?

The auxilary verbs 'will', 'shall', 'may', 'do' are always followed by an infinitive without the word 'to'.

He will gone home soon.	He will go home soon.
How did you worked this sum?	How did you work this sum?

The verbs 'to amuse', 'to enjoy', 'to interest' are often followed by a reflexive pronoun as object. The pronoun must never be omitted.

What do you do to amuse?	What do you do to amuse yourself?
We enjoyed at the party.	We enjoyed ourselves at the party.
Did you enjoy at the theatre?	Did you enjoy yourself at the theatre?

A material noun must not be put into the plural number.

Incorrect	Correct
Many houses are built of stones.	Many houses are built of stone.
Foods are necessary to life.	Food is necessary to life.
My friend has black curly hairs.	My friend has black curly hair.

A material noun must not be used with an article ; however there are some exceptions as in the following sentences :

This table is made of the wood.	This table is made of wood.
The mutton is easy to digest.	Mutton is easy to digest.
Draw lines with the blue ink.	Draw lines with blue ink.

The word 'many' must not be used in the plural number.

Many rices are grown in Burma.	Much rice is grown in Burma.
I have not many money.	I have not much money.
We saw many fruits in the garden.	We saw much fruit in the garden.

An abstract noun must not be used in the plural number.

To be an engineer require skills.	To be an engineer requires skill.
The storm caused many damages.	The storm caused much damages.

The words 'cattle', 'gentry', 'people', though singular in form, are plural in sense and they must not be given a plural ending.

Several of the gentries are to be present.	Several of the gentry are to be present.
Many peoples are walking to and fro.	Many people are walking to and fro.
Cattles are on sale in the market.	Cattle are on sale in the market.

The apostrophe s ('s) must be used with nouns only when they denote persons, other living beings, or personified things.

Lift up your desk's cover.	Lift up the cover of your desk.
He listened to the train's steaming.	He listened to the steaming of the train.
Where is the box's lid ?	Where is the lid of the box?

When a proper noun is used as a common noun in the singular number, it requires an article before it.

Shylock said that Portia was Daniel.	Shylock said that Portia was a Daniel.
Bangkok is Venice of the East.	Bangkok is the Venice of the East.

Here are some examples of common errors.

("*Scenery*" *and* "*Sceneries*")

Incorrect	*Correct*
Kashmir is famous for its *sceneries*.	Kashmir is famous for its *scenery*.

("*Advice*" *and not* "*advices*".)

The teacher gave us many *advices* on the parting day.	The teacher gave us much useful *advice* on the parting day.

("*Returned*" *home and not* "*returned to our house*".)

In the evening all of us *returned to our house*.	In the evening all of us *returned home*.

("*Members of one's family*" *and not* "*family members*".)

Next day all of his *family members* came to me.	Next day all the *members of of his family* came to me.

("*Places worth seeing*" *and not* "*worth seeing places*".)

There are many *worth seeing places* in Peshawar.	There are many *places worth seeing in* Peshawar.

(*"On the way" and not "in the way"*.

Incorrect	*Correct*
In the way I met an old friend.	*On the way* I met an old friend.

(*"With a view to doing" and not "with a view to do"*.)

With a view to do this work she went there.	*With a view to doing* this work she went there.

(*"A five-rupee note" and "a five rupees note"*.

I borrowed a *five rupees note* from her.	I borrowed a *five-rupee note* from her.

(*"Cry and not "weep"*.)

She was *weeping* because she had lost the way.	She was *crying* because she had lost the way.

(*"Speaking terms" and not "talking terms"*.)

I am not on *talking terms* with Nasim.	I am not on *speaking terms* with Nasim.

(*Double Negative with "Until"*.)

Until you do not work hard, you will not pass.	Until you work hard, you will not pass.

(*"Very" and not "too"*.)

I am *too* glad to see you.	I am *very* glad to see you.

(*"Furniture" and not "furnitures"*.)

He sold all his *furnitures*.	He sold all his *furniture*.

(*"Note-book" or "exercise book" and not "copy"*)

Please write this in your *copy*.	Please write this in your *note-book*.

(*"One of my friends" and not "one of my friend"*.)

One of my friend is a lawyer.	*One of my friends* is a law-yer.

(*"To" and not "for"*)

Incorrect	*Correct*
This milk is good *for drinking*.	This milk is good *to drink*.

(*"Fruit" and not "fruits".*)

We bought some *fruits* at Lahore.	We bought some *fruit* at Lahore.

(*"Very" and not "very much"*)

I am *very much* sorry. He is *very much* popular.	I am *very* sorry. He is *very* popular.

(*"Take leave of" and not "take leave from".*)

The headmaster, then, *took leave* from his old students.	The headmaster, then, *took leave of* his old students.

(*"Part from a person" and not "part with a person."*)

When I *parted with* my mother, I felt sad.	When I *parted from* my mother, I felt sad.

(*"Ill" and not "sick".*)

He fell *sick* yesterday.	He fell *ill* yesterday.

"Yet" and not "but".)

Though he is poor *but* he is honest.	Though he is poor *yet* he is honest.

(*"Went" and not "had been".*)

I *had been* to Lahore last Friday.	I *went* to Lahore last Friday.

(*"Owing to" and not "due to".*

Due to the bad weather, he cannot come.	*Owing to* the bad weather, he cannot come.

(*"Resemble" and not "resemble with" or resemble to".*)

He *resembles with* (or *to*) *sister*.	He *resembles* his sister.

(*"Pray to" and not "pray"*)

Incorrect	*Correct*
He *prays* God every morning.	He *prays to* God every morning.

(*"Inferior to" and not "inferior than".*)

This cloth is *inferior than* that.	This cloth is *inferior to* that.

(*"Different from" and not "different to".*)

This is *different to that.*	This is *different from* that.

(*"Marry" and not "marry with"*)

Naeem *married with* Azra.	Naeem *married* Azra.

(*"On" and not "from".*)

The summer term begins *from* first April.	The summer term begins *on* first April.

(*"Discuss" and not "discuss about or on".*)

We discussed *about* or *on* adult education.	We *discussed* adult education.

(*"Avail oneself of" and not "avail of".*)

I will certainly avail of this opportunity.	I will certainly *avail myself of* this opportunity.

(*"To one's address" and not "on one's address"*)

Please send this parcel *on* my address.	Please send this parcel *to* my address.

"Take the examination" and not "give the examination".)

I have *given my* examination.	I have *taken my* examination.

"Scratch" or "erase" and not "cut".)

Incorrect	*Correct*
He *cut* that word.	He *scratched* or *erased* that word.

(*"Mankind" and not "the mankind".*)

The mankind is thankful to the scientist who invented the radio.	*Mankind* is thankful to the scientist who invented the radio.

(*"All these" and not "these all".*)

These all men are guilty.	*All these* men are guilty.

(*"Cowardly" and not "coward man".*)

He was a *coward* man.	He was a *cowardly* man.

(*"Aim at" and not "aim to".*

We *aim to* publish good books.	We *aim at* publishing good books.

(*"Mr. M.T. Arshad" and not "Mr. M.T. Arshad Esq."*)

Mr. M.T. Arshad, Esq.	Mr. T. Arshad Esq. or Mr. M.T. Arshad.

(*"In good health" and not "good in health".*)

She is *good in health.*	She is in *good health.*

(*"Tell a lie" and not "speak a lie".*

Don't *speak a lie.*	Don't *tell a lie.*

(*"Into" and not "in".*)

He jumped *in* the river.	He jumped *into* the river.

(*"Reach" and not "reach at".*)

He *reached at* station in time.	He reached the station in time.

(*"Preferable to"* and not *"preferable than"*.

Incorrect	*Correct*
This plan is preferable *than* that.	This plan is preferable *to* that.

(*"Not to speak of"* and not *"what to speak of"*.)

What to speak of English, she does not know even Urdu.	*Not to speak of* (or *to say nothing of*) English she does not know even Urdu.

(*"Women and not females"*.

Many *females* were present at the marriage party.	Many *women* were present at the marriage party.

(*"Small"* and not *"fewer"*.)

The number of the students is fewer today.	The number of the students is *smaller* to-day.

(*"Ascend"* and not *"ascend up"*.)

He ascended up the mountain.	He ascended the mountain.

(*"To make both ends meet"* and not *"to make his both ends meet"*.)

Ahmad is so poor that he cannot *make both his ends meet*.	Ahmad is so poor that he cannot *make both ends meet*.

(*"Part with a thing"* and *"part from a thing"*.)

The miser was unwilling to *part from* money.	The miser was unwilling to *part with* money.

CHAPTER 5
SOME COMMON PITFALLS

Incorrect	*Correct*
I am agree with his proposal.	I agree to his proposal.
My officer is pleased on me.	My officer is pleased with me.
I agree to him.	I agree with him.
He died from cholera.	He died of cholera.
Go on making efforts till you do not succeed.	Go on making efforts till you succeed.
I am too happy over your success.	I am very happy over your success.
He will listen his speech.	He will listen to his speech.
Always help the poors.	Always help the poor.
Do not speak a lie.	Do not tell a lie.
This book is belong to me.	This book belongs to me.
He is suffering with fever.	He is suffering from fever.
He was running fast that he may reach there in time.	He was running fast that he might reach there in time.
News have spread.	News has spread.
The man is mortal.	Man is mortal.
This letter is written with ink.	This letter is witten in ink.
No miser like to part from money.	No miser likes to part with money.

Incorrec	*Correct*
It is a fortnight that I wrote to you.	It is a fortnight since I wrote to you.
Earth revolves round the sun.	The earth revolves round the sun.
My brother is older than me by five years.	My brother is older than I by five years.
He has learnt up many poetries.	He has learnt up many poems.
He denied that he had not gone to the pictures.	He denied that he had gone to the pictures.
The boat was drowned.	The boat sank.
The birds fly in air.	Bird fly in air.
This scheme is preferable than that.	The scheme is preferable to that.
He persists to commit thefts.	He persists in committing thefts.
He likes you equally as well as your sister.	He likes you as well as your sister.
I shall see you again after fortnight.	I shall see you again after a fortnight.
Go to the hell.	Go to hell.
He was in the town when wired to him.	He was in town when I wired to him.
This boy is very good at the English.	This boy is very good at English.
Have you taken the break-fast ?	Have you taken breakfast?
I want five maunds of the cotton.	I want five maunds of cotton.
There is a vast scope of improvement.	There is vast scope for improvement.
He took a fancy for this hat.	He took a fancy to this hat.

Incorrect	*Correct*
You will go there, it is a command.	You shall go there, it is a command.
I could not help to shed tears.	I could not help shedding tears.
I was glad at the policman not coming.	I was glad at the police man's not coming.
The king live long.	Long live the king.
He did not interfere, nor I did.	He did not interfere, nor did I.
I never have, and I never will, do it.	I never have done, and I never will do it.
He was displeased with me leaving the class.	He was displeased at my leaving the class.
When I entered the room who, do you think, I saw?	When I entered the room, whom, do you think, I saw ?
They made him the king.	They made him king.
I have a work to do.	I have work to do.
He is going on a business.	He is going on business.
My friend is in a trouble.	My friend is in trouble.
The Wordsworth was a great poet.	Wordsworth was a great poet.
There is no place in this compartment.	There is no room in this compartment.
Ahmad was not in the town that day.	Ahmad was not in town that day.
He received many presents on the Eid day.	He received many presents on Eid day.
That is her.	That is she.
It is me.	It is I.
Little children love each other.	Little children love one another.
It is I who is to blame.	It is I who am to blame.

Incorrect	*Correct*
I thought it was him.	I thought it was he.
I am your's sincerely.	Yours sincerely.
The book is easier from that.	This book is easier than that.
Between you and I, he is a rogue.	Between you and me, he is a rogue.
Please put your sign here.	Please put your signatures here.
These pencils are for you and I.	These pencils are for you and me.
He is more clever than his sister.	He is cleverer than his sister.
He wrote a best book.	He wrote a very good book.
I have not heard the last news.	I have not heard the latest news.
This is best of the two.	This is better of the two.
Every of the two friends is ill.	Each of the two friends is ill.
The poors always deserve mercy.	The poor always deserve mercy.
I am sorry I have a few friends.	I am sorry I have few friends.
The door opened itself suddenly.	The door opened suddenly.
After the day's toil he rested himself.	After the day's toil he rested.
I will try and come.	I will try to come.
I went for seeing my friend.	I went to see my friend.

Incorrect	*Correct*
He was put to question.	The question was put to him.
You need not to ask.	You need not ask.
Bid her to go there.	Bid her to go there.
I would sooner die than to confess it.	I would sooner die than confess it.
I just finished my work.	I have just finished my work.
He denied invitation.	He denied the invitation.
Please leave my arm.	Please let go my arm.
He knows swimming.	He knows how to swim.
My tooth is paining.	My tooth is aching.
Please see my book.	Please look at my book.
He refused the statement.	He denied the statement.
They made a goal.	They scored a goal.

CHAPTER 6

PHRASES AND IDIOMS

Idioms are the peculiar meanings of words and peculiar terms of expressions which, from long usage, have become established in English language. Students are expected to write idiomatic English

BRING

Bring about. The report of the Education Commission aims at bringing about a thorough change in the system of education of the country.

Bring up (*a*) (To educate or rear). She brought up all her children.

(*b*) To raise a point or question) the matter was brought up in committee.

(*c*) (*To be sick*) If you eat any more cream you will *bring it up*.

Bring out. (*a*) (To expose ; to bring to light.) His cross examination *brought out* many surprising things.

(*b*) (To produce from inside something). She put her hand into her pocket and brought out her hand kerchief.

Bring on. (To cause) Dirt often brings on disease.

Bring to light. (To unearth, to discover, to reveal clearly) His searching cross-examination brought the whole thing to light.

BREAK

Break through. The thief broke through the main gate.

Break into. The horse broke into the field.

Break out. (appear suddenly). Cholera broke out in the village.

BEAR

Bear upon (relate to). His arguments did not bear upon the question.

Bear up (endure برداشت کرنا). She bore up bravely when she was beset with difficulties on all the sides.

Bear out (support). Even his enemies bear out the truth of his statement.

CARRY

To carry off (*a*) (To win). She is a good student and will carry off the prize.

(*b*) (To seize) the robber carried off all the cattle.

(*c*) (To kill) Many persons were carried off by plague.

To carry out (*a*) (To execute). She carried out the plan in every detail.

(*b*) (To put into practice). She carried out my suggestion at once.

To carry weight. (To have influence with). You may rely on her for she carries a good deal of weight with her husband.

Carry away.—The boat was carried away by the tides.

To carry the day (to win).—Our team carried the day when they defeated the Islamia College team by two goals.

COME

Come about (happen).—How did the fighting between the boys come about ?

To come down upon (to be severe with).—The Principal came down upon the mischievous boy.

Come of (is born of).—He comes of a very respectable family.

To come into light (to be discovered).—During the inquiry all his forgery came into light.

To come to pass (happen).—It came to pass that he had once to go to Wagah.

To come to stay (to be permanent).—Cinema has come to stay in Pakistan.

CRY

To cry for the moon (ناممکن چیز کی خواہش کرنا).—Your ambition to marry Azra is just like crying for the moon.

Cry up (praise highly).—A shopkeeper would often cry up his goods.

Cry down (To disparage)—Do not cry down your enemy.

DRAW

To draw on one's memory (to remember).—Much though I try to draw on my memory, I cannot remember her face.

Draw near (approach).—The examination is drawing near.

To draw out a person (to persuade a person to speak out his mind).—At first he was silent but by and by the police drew him out.

DRIVE

Drive away (turn out).—He drew away the cattle from the field.

Drive at (aim at).—When he was talking to me. I could at once see what he was driving at.

FALL

To fall across (to meet by chance).—Last Sunday, I fell across an old friend.

To fall back upon (had recourse to some source).—In his distress, he fell back upon the little money he had in the bank.

To fall in with (to agree).—The clerk did not feel inclined to fall in with his officer.

To fall out (to quarrel).—The two friends fell out over a trifling incident.

To fall short of (to be deficient کمی ہونا).—The soldiers fell short of provisions in the camp.

To fall through (fail).—The project fell through because of ill planning.

GET

To get over (to surmount غالب آنا).—A brave man generally gets over all difficulties.

To get through (to succeed).—He will get through the examination because he is an industrious student.

GIVE

To give up (To abandon).—I have given up the idea of buying the land.

To give in (to yield).—No further resistance was offered and the enemy gave in.

To give vent to (to express).—My friend has given vent to his feelings in the letter.

GO

To go in for (to be in favour of ; to aim after).—I am not going in for this land.

To go without saying (taken for granted).—It goes without saying that our President is a great diplomat.

To go to the dogs (to be ruined).—I am not surprised that the college, for want of a big building, has gone to dogs.

HOLD

To hold water (to be well grounded).—This theory does not hold water to-day.

To hold out (to offer resistance).—The besieged soldiers held out for three weeks.

To hold over (to postpone).—The manager of the cinema held over the show.

KEEP

To keep back (to hold back).—He shares all his secrets with his friend ; he keeps back nothing.

To keep the ball rolling (to keep anything going).—Once the discussion started, we decided to keep the ball rolling.

To keep the powder dry (to keep one's energies ready for action).—We shouldt rust in God but keep our powder dry.

LOOK

To look after (to take care of).—I hope you will look after my brother at the college.

To look a gift horse in the mouth (to find fault with a gift). —Our people have no sense of gifts ; they always look a gift horse in the mouth.

To look down upon (to hate).—We should not look down upon others.

To look back (to remember).—Looking back, I remember how I defeated him in a wrestling match.

To look blue (to show low spirits).—He looked blue when the waiter looked up to him for a tip.

MAKE

To make off (to run away with چوری کرنا).—Some one has made off with my pen.

To make out (to understand).—I can make out nothing from this letter.

To make the most of (to use to the best advantage).—We have to make the most of a bad bargain.

To make up for (to compensate تلافی کرنا).—How should I make up for this wrong which I have done you ?

PULL

To pull a long face (to look serious).—When he refused to marry his cousin, his father pulled a long face.

To pull down (to demolish).—The house is so dilapidated that it must be pulled down.

PUT

To put up with (to tolerate).—I cannot put up with your insult.

To put down (to crush).—The rebellion was put down at once.

RUN

Run after (pursue پیچھا کرنا).—The true patriot never runs after popularity.

Run down (chase پیچھا کرنا).—The hunters ran down a deer.

Run into (incur).—He who is extravagant will soon run into debt.

Run over.—An old woman was run over by a motor-car.

To run the gauntlet (to be exposed to unpleasant remarks).—As you have criticised your officer, you must be prepared to run the gauntlet.

SET

To set free (to release).—He has been set free.

To set at naught.—(To despise). He decided to set at naught the Principal's order.

To set aside (to reject).—The High Court set aside the order of the lower court.

Set out (started).—He set uot for Karachi.

TAKE

Take for.—The public took him for a patriot.

Take over.—The new Principal has not yet taken over charge of the college.

Take after (مشابہت).—The boy takes after his brother.

TURN

To turn one's head (to fill with pride).—Too much love has turned her head.

To turn the back upon (to leave with contempt).—At last he decided to turn the back upon Qadir-pur.

To turn a deaf ear to (to ignore).—He turned a deaf ear to my requests.

Turn over (change or reform).—His friends advised him to turn over a new leaf.

WEAR

Wear out.—This man is worn out with age.

Wear off (disappear gradually).—The bitter feeling will wear off in time.

WORK

Work at.—The blacksmith is working at the anvil.

Work out (solve).—He worked out a dozen problems in an hour.

Work up (excited).—His feelings were very much worked up.

MISCELLANEOUS IDIOMATIC EXPRESSIONS

An axe to grind (private ends to serve).—When you see an employee flattering his officer, you must be sure that he has an axe to grind.

All in all (most influential).—The head clerk is sometime all in all in an office.

At a loss (puzzled).—He was at a loss to decide what to do.

At a pinch (critical juncture).—He was able to drive his car at a pinch.

At daggers drawn (open enemity).—The two boys who were friends are now at daggers drawn.

At issue (disputed).—The point at issue is whether the plaintiff has or has not any title to the land.

At one (in agreement).—We are at one in this affair.

At one's beck and call (under one's absolute control).—Our Principal has the whole college at his beck and call.

At one's cost (to one's pain).—We should not cut jokes at our friend's cost.

At random (without any aim or purpose).—The police fired shots at random.

At sixes and sevens (in great disorder).—The clerk went away leaving the papers at sixes and sevens.

At stake (in danger).—His life is at stake.

Bear the brunt of (face the utmost fury.—The weak have to bear the brunt of the battle.

Bear testimony to (testify).—Your nervousness will bear testimony to your guilt.

Beat black and blue (to injure the body).—Karim beat Rahim black and blue.

Bed of roses (easy and comfortable).—The office of the President is not a bed of roses.

Between scylla and charybdis (between two equal difficulties).—I am between scylla and charybdis ; if I do not go there, my teacher will be displeased, and if I do, my father will be offended.

Between two fires (shot at from two opposite directions). —The Germans were between two fires in the World War II.

Birds of a feather (people of like character).—Birds of the same feather flock together.

Blow one's own turmpet (praise himself).—No man who has a sense of decorum will blow his own trumpet.

Bone to pick with (have a matter of dispute to settle with) —I have a bone to pick with the writer of the article.

Bone of contention.—The possession of Kashmir is a bone of contention between Pakistan and India.

Born on the wrong side of the blanket (illegitimate (ناجائز). —He grew up to be a fine child though born on the wrong side of the blanket.

Break the ice (to get over the shyness in the first discourse with strangers)--I availed myself of a pause in the conversation to break the ice.

Burn the candle at both ends (overtax one's energy).— Your brother is doing well in the examinations, but I am afraid he is apt to burn the candle at both ends.

Burn one's fingers (get into trouble).—He burnt his fingers by meddling in others' affairs.

Bury the hatchet (cease quarrelling).—Let us bury the hatchet and be friends.

By d'nt of (by means of).—He gained the prize by dint of hard labour.

By virtue of (on the strength of).—Aslam has become popular by virtue of his honesty.

By hook or crook (by any means fair or foul.— (جائز یا ناجائز طریقہ سے) I must get admission in the medical college by hook or by crook.

By fits and starts (at random).—Those who work by fits and starts never do well in life.

By leaps and bounds (very rapidly).—His income began to increase by leaps and bounds.

Call a spade a spade (be plain spoken).—I am a frank person and I always call a spade a spade.

Call in question (challenge).—His honesty is called in question.

Carry weight (important).—His opinion carries weight in this matter.

Cast down (discouraged).—He was cast down by the poor performance of his play.

Catch a Tartar (to have to deal with a more powerful opponent).—You must not trifle with me, or you will find that you have caught a Tartar.

Come off with flying colours (win success).—Napoleon came off with flying colours in the battle.

Curry favour with (to seek slavishly to win favour from). —It is not in my nature to curry favour with anybody.

Cut a sorry figure (produce a poor impression).—Aslam cut a sorry figure in the debate.

Die in harness (to die wihle engaged in performing one's duties).—It is glorious to die in harness.

Do yeoman's service (do substantial work).—The Anjuman Himayat-i-Islam is doing yeoman's service to the country.

Eat a humble pie (apologise in a humiliating manner).— The guard was made to eat a humble pie for his rudeness to passengers.

End in smoke (come to nothing).—Those talks about peace ended in smoke.

Fair-weather friend (one who disappears at the time of trouble).—Nobody likes a fair weather friend.

Find fault with (condemn).—Do not find fault with your elders.

From hand to mouth (precariously).—They are living from hand to mouth.

From time to time (at intervals).—The old man looked at me from time to time with much interest.

Get into hot water.—He challenged his officer and got into hot water.

Gift of the gab (talent for speaking).—My brother has the gift of the gab.

Give cold shoulder (to show indifference).—When he became rich he gave cold shoulder to his old friends.

Go back on one's promise (break one's promise).—I cannot go back on my word.

Hand and glove with (fast friends).—The two cousins were hand and glove with each other.

Head and ears (completely).—He is over head and ears in debt.

Heart and soul (earnestly).—He is working heart and soul for his friends.

Hold good.—The offer will hold good for three months.

Hold water (bear examination).—Your argument will scarcely hold water.

Ill at ease (uneasy).—I am ill at ease, therefore I am not in a mood to write a letter to my friend.

In cold blood (without any provocation)—The murder was committed in cold blood.

Incognito (disguised).—The Governor was travelling incognito.

In keeping with (in harmony with).—His light-heartedness is not in keeping with his old age.

In line of (in place of).—He gave me Rs. 30 in line of a maund of rice.

In the air (spreading about).—The rumour of his death is in the air.

In the bad books of (out of favour with).—The unfortunate young man was in the bad books of his master.

In the teeth of (in the face of).—The law was enforced in the teeth of violent opposition.

In vogue (in practice).—In the present day, saris are much in vogue among women.

Keep at bay (defy).—The Belgiums kept the Germans at bay.

Keep the wolf from the door (keep out of hunger).—In these hard days many people find it extremely difficult to keep the wolf from the door.

Keep up appearances (Keep up an outward show).—The —Nawab who is now a ruined man is still trying to keep up appearances.

Laugh in one's sleeve (feel secretly amused).

Leave in the lurch (desert in times of difficulty).—A true man never leaves his friends in the lurch.

No love lost between them (not friendly).—There is no love lost between the two brothers.

Maiden speech (first speech).—Field-Marshal Ayub Khan's maiden speech created great impression.

Make good the lose (compensate the loss).—Who will make good the loss ?

Man in the moon (an maginary person).—The police are on book-out for a man in the moon.

Man in the street (an ordinary person).—A man in the street can do what you have done.

Man of the world (تجربہ کار).—A state can be successfully started when men of the world are at the helm of its affairs.

Milk of human kindness (tenderness of heart).—My father is too full of the milk of human kindness.

On purpose (intentionally).—He has taken this trouble on purpose.

On the score of (on the basis of).—He was not given heavy punishment on the score of his young age.

Once for all (finally).—I tell you once for all to express regret for what you have done.

Pay one in one's own coin (retaliation (بدلہ لینا)).—I am glad that the man has been paid in his own coin.

Pay the piper (bear the cost).—Who will pay the piper ?

Pay through the nose (pay high price).—He had to pay through the nose for insulting a shop-keeper.

Plain as the nose in one's face (easily seen).—The whole thing is as plain as the nose in your face.

Play false (deceive)—I never dreamt that he whom I trusted so much could play me false.

Play one's cards well (make use of your opportunities. resources of abilities).—After this setback if you do not play your cards well, it would be your own fault.

Play ducks and drakes (squander foolishly).—The youth played ducks and drakes with his fortune.

Poison the ears of.—They are poisoning the ears of the manager against your brother.

Pros and cons (reasons for and against).—You must consider well pros and cons before you take such an important decision.

Put the screw on (bring pressure to bring upon).—The zamindar put the screw on his tenant to get money for his daughter's marriage.

Rain cats and dogs (to rain in torrents).—It has been raining cats and dogs since Monday last.

Rank and file (ordinary people).—The ranks and file have a very low taste.

Read between the lines (discover the hidden meaning).—If you fail to read between the lines of this letter you will be misled.

Red-letter day (the happiest day).—It was a red-letter day in my life when I first entered the college.

Rise to occasion (show great energy).—The President rose to the occasion and saved Pakistan from corruption.

To talk tall (boast).—He is always talking tall ; you should take all that he says with a pinch of salt.

To work wonders (to bring about wonderful results).—"This medicine will work wonders," said the doctor.

Phrases and idioms set in the University examinations.

To catch a Tartar (to deal with a very troublesome person).—Our Government is trying to catch a Tartar by introducing Family Planning in our country.

A man of straw (a weak person).—The chairman of our union Committee is not a man of straw.

To cross the Rubicon (to indulge in war or to take a decisive step).—In selecting his career, he crossed the Rubicon when he joined the Medical College.

Other fish to fry (more important business to attend to).—I have other fish to try than merely waste my time in the club.

A dark horse (an unexpected winner, or whose chances of success are not yet known).—I have been under-estimating the abilities of Kazim, but I never knew that he was a dark horse.

A square peg in a round hole (a person not fit for his post).—As a lawyer, he is a square peg in the round hole.

To pick holes in Joseph's rest (to find fault with)—.One should attend to one's own work, rather than picking holes in the Joseph's rest.

In the seventh heaven (extreme happiness).—When she was declared successful in the examination, she was in the seventh heaven.

To pull up one's sock (to be ready for a fight).—When the players entered the playground, they pulled up their socks.

To hit the nail on the head (to come to a right conclusion) —When the family decided to send Manzur to the Engineering College, they hit the nail on the head.

To cut the t's and dot the i's (to fill up the details).—The director has taken broad decision and it is for the office to cut the t's and dot the i's.

A fool's paradise (to entertain false hopes which may not be realised).—With such irregular work, if you still think to pass the competitive examination, you are living in a fool's paradise.

A broken reed (an unreliable man).—You cannot depend upon a broken reed.

To play ducks and drakes (to spend lavishly).—When his father died, he began to play ducks and drakes.

To mince matter (to hide certain facts).—Mr. Jinnah was a frank person and he never cared to mince matters.

An all-rounder (one who distinguishes himself in more than one field).—Mr. Sarwar is not only a scholar but also a good sportsman, a wonderful artist and a fine debator. He is, therefore, an all-rounder.

Root and branch (completely).—Our Government is trying hard to wipe out corruption root and branch.

To make a scape-goat (to put the blame on the innocent person).—Aslam took no part in the college strike, but some mischievous boys made a scape-goat of him.

To sow one's wild oats (to indulge in youthful follies).—Majid could not get through his degree examination because he was sowing his wild oats, when he should have been working.

Threadbare argument (a rotten argument).—One may postpone marriage because one is too poor to afford it, but the plea of celibacy is a threadbare argument.

To end in smoke (to fail).—All his efforts to get a job ended in smoke.

A labour of love (a work undertaken without any hope of salary).—It is purely a labour of love in which my father is engaged.

To laugh in one's sleeves (to laugh inwardly while pretending a serious face).—Some people are so jealous that they always laugh in their sleeve when they see some one in trouble.

To get wind of (to get information).—How did you get wind of the transfer of Professor Sarfraz Malik ?

A wild-goose chase (search for something that can never

be found).—He had no aptitude for Science, yet he wanted to become a doctor. Thus, the ambition served as a wild-goose chase.

To hunt with the hounds and run with the hare (to try to remain with both sides).—He is a member of the Communist party and a Government servant also ; he cannot hunt with the hounds and run with the hare.

To have a bone to pick (to have a cause of complaint).—I have a bone to pick with you about the indifference you showed on Sunday last.

A square meal (A full, satisfying meal).—In Pakistan, many people do not afford a square meal a day.

To cast one's lot with (to decide to share the fate of another).—At last Brutus decided to cast his lot with Cassius and other conspirators.

To eat one's words (to take back what one has said).—"Take care what you say ; you will have to eat your words," said his uncle.

To strain nerve never (to use one's utmost efforts).—I will strain every nerve to finish the work in time.

CHAPTER 7

SOME IMPORTANT QUOTATIONS

A picture is a poem with out words. —*Homer.*

An oldman is twice a child. —*William Shakespeare.*

There is no education like adversity —*Benjamin Disraeli.*

A thing of beauty is a joy for ever. *John Keats.*

Common sense is very nncommon. —*Horace Greeley.*

Often the test of courage is not to die but to live. —*Vittorio Alfieri.*

Silence is one great art of conversation. —*Willian Hazlitt.*

Though ambition is itself a vice, it is often the parent of virtues. —*Quintiliani.*

Ambassadors are the eye and the ear of the states. —*Francesco Guicciardine.*

Anger makes dullmen witty, but it keeps them poor. —*Francis Bacon.*

Wise men argue causes, and fools decide them. —*Anacharsis.*

The child is the father of the man. —*William Wordsworth.*

Life is not so short but that there is always time enough for courtesy. —*Ralph Waldo Emerson.*

Youth is a blunder, manhood a struggle, old age a regret. —*Benjamin Disraeli.*

We are advertised by our loving friends. —*William Shakespeare.*

Absence makes the heart grow fonder. —*Thomas Haynes Bayly.*

Ability is a poor man's wealth. —*Mathew Arnold.*

Man is his own worst enemy. —*Cicero*

Excellent things are rare. —*Plato*

It is easy to flatter ; it is harder to praise. —*Jean Paul Richter*

There is no great geniu without a mixture of madness. —*Artistotle*

True goodness springs from a man's own heart. —*Confucius*

A happy life consists in tranquillity of mind. —*Cicero*

The first wealth is health. —*Emerson*

Good humour makes all things tolerable. —*Henry Ward Beecher*

Innocence has nothing to dread. —*Jean Racine*

He that is not jealous is not in love, *St. Augustine*

Language is the dress of thought —*Samuel Johnson*

A little learning is a dangerous thing. *Alexander Pope*

Misery loves company. —*John Ray*

Nature admits no lie. —*Thomas Carlyle*

No creed is final. —*Sir Arthur Keith*

Our first love and last love is self-love. —*Bovee*

The beauty seen is partly in him who sees it. —*Bovee*

Prejudice is the child of ignorance. —*Voltaire*

The fools rush in where angels fear to tread. —*Pope*

They stumble that run fast. —*Shakespeare*

They also serve who only stand and wait. —*Milton*

Let them obey that know not how to rule. —*Shakespeare*

Coming events cast their shadows before. —*Campbell*

Better to reign in hell than to serve in heaven. —*John Milton*

Variety is the sauce of life. —*William Cowper*

Charm strikes the sight, but merit wins the soul. —*Alexander Pope*

An honest man is the noblest work of God. —*Alexander Pope*

One may smile and smile and yet be a villain. —*Shakespeare*

It is time to fear when tyrants seem to kiss. —*Shakespeare*

Brevity is the soul of wit. —*Shakespeare*

God made the country and man made the town. —*Cowper*

Judge not that ye be not judged. —*Matthew, 7 :1*

Labour conquers all things —*Homer*

While there is life there is hope. —*John Gray*

Man is a social animal. —*Spinoza*

Men make laws, women make manners. —*Joseph Alexandre Pierre de S'egur*

Hasty marriages seldom proveth well. *William Shakespeare*

Marriages are made in heaven. —*Alfred Tennyson*

Only the just man enjoys peace of mind. —*Epicurus*

Music is the universal language of mankind. —*Longfellow*

When a dog bites a man that is not news ; but when a man bites a dog that is news. —*Charles Anderson Dona*

In oratory, the greatest art is to conceal art. —*Jonathan Swift*

Perfection is attained by slow degrees. —*Voltaire*

The poetry of earth is never dead. —*John Keats*

Progress is the law of life, man is not man as yet. —*Robert Browning*

To be of no church is dangerous. —*Samuel Johnson*

Science is organised knowledge. —*Herbert Spencer*

The empty vessel makes the greatest sound. —*William Shakespeare*

Speech is silvern, silence is golden. —*Thomas Carlyle*

They think too little who talk too much. *John Dryden*

Thinking is the talking of the soul with itself. —*Plato*

A fool always finds a greater fool to admire him. —*Boileau*

Some books are to be tasted, others to be swallowed and some few to be chewed and digested. —*Francis Bacon*

Error is ever talkative. —*Oliver Goldsmith*

Genius is an immense capacity for taking pains. —*Thomas Carlyle*

Literature is the thought of thinking souls. —*Thomas Carlyle*

Prosperity makes friends, adversity tries them. —*Publius Syrus*

Silence is deep as Eternity, speech is shallow as time. —*Thomas Carlyle*

Self-trust is the essence of heroism. —*Emerson*

Architecture is frozen music. —*De Stael*

They learn in suffering what they teach in song. —*Shelley*

Where law end, tyranny begins. —*William Pitt*

The busy have no time for tears. —*Byron*

Fame is the perfums of heroic deeds. —*Socrates*

A fool flatters himself ; a wise man flatters the fool. —*Bulwer*

Genius is infinite painstaking. —*Longfellow*

A good laugh is a sunshine in a house. —*Thackeray*

It is better to be nobly remembered, than only born. —*Ruskin*

He prayeth best who loveth best,
Both man and beast and bird. —*Coleridge*

Cowards die many time before death,
The valiant never taste of death but once.
—*Shakespeare*

Costly thy habits as thy purse can buy,
But not expressed in fancy ; rich, not gaudy ;
For the apparel oft proclaims the man.
—*Shakespeare*

One impulse from a vernal wood,
May teach you more of man,
Of moral evil and of good,
Than all the sages can. —*Wordsworth*

Sceptre and crown
Must tumble down,
And in the dust be equal made,
With the poor crooked with scythe and spade.
—*Shirley*

Life is real !
Life is earnest !
And the grave is not its goal !
Dust thou art, to dust returnest
Was not spoken of the soul. —*Anonymous*

God made the country and man made the town,
What wonders then that health and virtue, gifts
That can alone make sweet the bitter most draught
That life holds out to all, should most abound
And least be threatened in the fields and groves.
—*Cowper*

Joy and woe are woven fine.
A clothing for the soul divine ;
Under very grief and pain
"Runs a joy with silken twine."
—*Blake*

We look before and after
And pine for what is not :
Our sincerest laughter
With some pain is fraught ;
"Our sweetest songs are those that tell of saddest
thought."

Thou art my life, my love, my h eart,
The very eyes of me.
And hast command of ev:ry part,
To live and die for thee." —*R. Herrick*

All thoughts, and all passions, all delights,
Whatever stirs this mortal frame.
"All are but ministers of Love,
And feed his sacred flame." —*Coleridge*

"A book of verse underneath the bough,
A jug of wine, a loaf of bread—and thou
Beside me singing in the wilderness—
Oh, wilderness were paradise enow !"
—*Robaiyat of Omar Khayyam by Fitzgerald*

"Loves and madmen have such seethin brains.
Such shaping fantasies, that apprehend
More than cool reason ever comprehends."
—*Shakespeare*

The old order changeth, yielding place to new,
And God fulfils Himself in many ways.
Lest one good custom should corrupt the world.f'
—*Tennyson*

Sweet are the uses of adversity ;
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head.
—*Shakespeare*

"For God's sake, let us sit upon the ground,
And tell sad stories of the death of kings,
How some have been depos'd ;
Some slain in war ;

Some haunnted by the ghosts they have been depos'd
Some poison'd by their wives' some sleeping kill'd."
—*Shakespeare*

"When the lamp is shattered,
The light in the dust lies dead—
When the cloud is scattered
The rainbow's glory is shed."
—*Shelley*

"Still climbing after knowledge infinite,
And always moving as the restless spheres.';
—*Marlowe*

To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.
—*Wrodsworth*

Not with dreams but with blood and iron,
Shall a nation be moulded at last. —*Swinburne*

A little nonsense now and then,
Is realised by the best of men. —*Annoymous*

The world it is a wilderness,
Where tears are hung on every tree.
—*Thomas Hood*

All the world is a stage,
And all the men and women merely players.
—*Shakespeare*

An honest man is the noblest work of God.

Those who school others first should school themselves. —*Shakespeare*

Stolen sweets are best. —*Colley Cibber*

Every sweet hath its sour ; every evil its good.
—*Emerson*

They think too little who talk too much.

—*John Dryden*

He who will not economize will have to agonize.

—*Confucius*

I am nothing if not critical. —*Shakespeare*

Time is a great physician. —*Benjamin Disraeli*

Time heals what reason cannot.

—*Lucius Annaeus Seneca*

Tomorrow life is too late ; live today. —*Martial*

Never leave that till tomorrow what you can do today. —*Benjamin Franklin*

CHAPTER 8
PRECIS-WRITING

What is a Precis :

The term Precis is derived from the French word 'Precis' which means precise or accurately expressed. Rougly speaking, it means an abstract or an abridged form of a longer passage or document. Thus, brevity is the soul of Precis.

Practical Hints on Precis-writing :

1. Do not be afraid of words and phrases.

2. Underline the leading ideas in the passage in accordance with the sequence of thought.

3. Delete all unimportant matter such as acknowledgements, minor details, picturesque description, similes, metaphors, illustrations and examples.

4. Use your own words.

5. Let your Precis be a concise, continuous, simple and direct narrative.

6. Do not include any commentary, notes or personal comments.

7. The Precis should be generally made in the Past Tense unless the original passage expresses some Universal Truth.

8. Change the direct manner of speech into the indirect manner of speech.

9. Suggest a short and concise title.

10. Make a rough draft.

11. Composition :—

(*a*) Divide the Precis into paragraphs.

(*b*) Punctuate and spell correctly.

(*c*) Write in a legible hand.

(*d*) Put all tenses in the past, 'shall' becomes should, 'will' becomes would, 'may' becomes might.

(*e*) Use third person.

(*f*) Translate questions and exclamations into language.

Method of Procedure :

1. Master the subject-matter of the passage to be summarised. Make two or three readings.

2. Underline the parts containing the most salient points.

3. Prepare an outline precis, containing all the points that you thus noted.

4. Strike out the unessential stuff.

5. Further reading is now necessary to ensure that you understand the details of the passage.

6. Try to prepare a final draft from your outline.

SOLVED EXERCISES

1. "When I go to into a stranger's library, I wander round the book-shelves to learn what sort of a person the stranger is, and when he comes in, I feel that I know the key to his mind and the range of his interests. A house without books is a characterless house, no matter how rich the Persian rugs and how elegant the settees and the ornaments. The Persian rugs only tell you whether he has got money, but the books tell you whether he has a good mind as well. It is not the question of money that we don't buy books. I repeat that books are the cheapest as well as the best part of the equipment of a house. You can begin your library when the expenditure in the world is at your command at two shillings a volume. For five pounds you can get a library of fifty books. Even if you don't read them yourself. they are a priceless investment for your children. What delight is there like the revelation of books, the sudden impact of a master spirit,

the sense of window flung wide open to the universe. It is these adventures of the mind, the joy of which does not pass away, that give the adventure of life itself beauty and fragrance."

Ans. Title : *The Importance of Books.*

The writer believes that a man is known by the books he reads. Books are an index to the mind and the interests of a person. A person who has no library of his own is poor, no matter how rich his furniture may be. The writer thinks that books are so cheap now-a-days that one can have a moderate library within the small sum of five pounds. The money spent on books is never wasted. Even if the owner does not avail himself of his books, his children will read them with profit. There is no pleasure like the pleasure of enjoying good books, and, what is more, one always gains in knowledge and wisdom by studying the works of great writers.

2. "Gambling, in the sense of trying to get other people's money and not giving them any return, is, to say the best of it, a very poor occupation for anyone. No good has ever in my experience come of it. I never made a bet in my life, but I have seen many boys at school spoil themselves seriously by betting. They lost the keen sense of honour which characterised a real knightly spirit. They didn't mind what it cost the other fellow. Some, when they made losses, lied and even stole to hide the facts. I have known men go on betting when they were as a result ruining their homes, starving their wives and little children and losing their own character in men's respect.

"What more can I say ? It is a dirty game at best, and wastes good time, energy and opportunity in a busy, competitive world. I can see no argument to commend it. As I believe, we were put on earth with the high purpose of making our circles better and happier for our being there. Of course, I cannot help hating that kind of business with all my heart. 'If meat makes my brother to offend, then I will not touch it while the

world stand ; and I have yet to find the man who has a happier life than I, or who is a better companion, because he bets. So in the matter of betting and gambling, my advice to every one is, Don't'. If you never begin, you will never think of it ; and if you do begin you will rue it that is if you ate a good knight or real sportsman.

Ans. Title : *The Evils of Betting and Gambling.*

Gambling is a vicious occupation, which makes people lose the keen sense of honour, and tempts them to tell lies. People go on betting even when their families starve ; they lose their character and self-respect. Gambling is a dirty game and involves waste of time, energy and opportunity. It is such a hateful thing no one for his life should indulge in it.

3. "It is not luck but labour that makes men. 'Luck', says an American writer, 'is ever waiting for something to turn up'. Labour with keen eye and strong will always turn up something. Luck lies in bed and wishes that postman would bring him news of legacy ; Labour turns out at six and with busy pen and ringing humour lays the foundation of a competence. Luck whines ; Labour watches. Luck relies on chance ; Labour on character. Luck slips downwards to self indulgence ; Labour strides upwards and aspires to independence. The conviction, therefore, is extending that diligence is the mother of good luck :—in other words, that a man's success in life will be proportionate to his industry, to his attention to small things."

Ans. Title : *Luck and Labour.*

It is Labour that makes men. Luck relies on chances and wishes for something to turn up. But Labour always counts on effort. A man's success in life is in proportion to his efforts, to his diligence and to his attention to small thing.

4. "How many apparent defeats enthusiasm has transformed into victories ! It is one of the most vital elements in all successes, but in the sphere of religious

activity its value cannot be over-estimated. Nevertheless, it must be admitted that enthusiasm is not something that can always be had merely for the asking.

"In the first place, enthusiasm to be effective must be genuine. Simulated enthusiasm is a weak, rapid things, that soon dies. People do not become enthusiastic merely by wanting to be. It is not something that can be thrust upon others at will. Nothing could be more ridiculous than for some one to rise before a large gathering and say, 'I move we all become enthusiastic. Enthusiasm is not necessarily noise or shouting or even feverish activity. There may be, and sometimes are, manifestations of its presence, but not necessarily so. Often, indeed, such symptoms are merely spurious imitations and as far from the genuine article as counterfeit money from the real.

"All genuine, lasting enthusiasm must be built upon knowledge. This is the true fountain from which it bubbles up, and nothing will take its place. People cannot be lastingly enthusiastic about that of which they know nothing."

Ans. Title: *Nature and Potency of Enthusiasm.*

Enthusiasm is the most vital element in all successes, and has turned many defeats into victories. Enthusiasm, in order to be effective and lasting, must be genuine. Simulated enthusiasm dies soon. We should distinguish true from false enthusiasm, which consists in shouting or noisy demonstrations. So genuine enthusiasm can be built upon knowledge.

5. It is an interesting thing that mankind should be so particular and careful regarding the purity of its food supply, milk supply and water supply, yet so regardful of personal purity. Surely, personal purity should be almost axiomatic.

"In the true spirit of the Incarnation our life here on earth is an embodied life containing three factors—body, mind and spirit—and it cannot be satisfactory life

unless these three factors are blended together into one harmonius whole and work together for the common good.

"Life cannot be fine and glorious unless the body is finally tempered. If we are to use it and employ it properly, it is essential that we should understand it, that we should find out the elementary facts of physiology and learn how to keep the body in good health. The temple must be swept and garnished, kept clean and rendered fit for inhabitance."

"At all costs it must be brought under control, submitted to discipline and reduced to the place of a servant through which the spirit may express itself."

Ans. Title : *The Need for Personal Purity.*

People are very cheerful regarding the purity of their food supply, but ignore personal purity. We cannot lead a glorious life unless we are physically, mentally and spiritually pure, and working for the common good. For fine and glorious life it is essential to keep the body in good health. It must be kept clean from vice and wickedness, and be ready servant of the spirit.

6. "One of the most ominous and discreditable symptoms of the want of candour in present-day sociology is the deliberate neglect of the population question. It is, or should be, transparently clear that, if the state is resolved, on humanitarian grounds, to inhibit the operation of natural selection, some rational regulation of population, both as regards quantity and quality, is imperatively necessary. There is no self-acting adjustment, apart from starvation, of numbers to the means of subsistence. If all natural checks are removed, a population in advance of the optimum number will be produced and maintained at the cost of a reduction in the standard of living. When the pressure begins to felt, the section of the population which is capable of reflection and which has a standard of living which may be lost, will voluntarily restrict its numbers, even to the

point of failing to replace death by an equivalent number of new births ; while the underworld, which always exists in every civilized society—the failure and misfits derelicts, moral and physical—will exercise no restraint, and will be constantly increasing drain upon the national resources. The population will thus be recruited in a very undue proportion by those starta of society which do not possess the qualities of useful citizens.

"The importance of the problem would seem to be sufficiently obvious. But politicians know that the subject is unpopular. The unborn have no votes. Employers are like a surplus of labour, which can be drawn upon when trade is good. Militarists want as much food for powder as they can get. Revolutionists instinctively oppose any real remedy for social evils ; they know that every unwanted child is a potential insurgent. All three can appeal to a quasi-religious prejudice, resting apparently on the ancient theory of natural rights which were supposed to include the right of unlimited procreation. This objection is now chiefly urged by celibate or childless parents; but it is held with such fanatical vehemence that the fear of losing the votes which they control is a welcome excuse for the baser sort of politician to shelve the subject as inopportune. The socialist calculation is probably erroneous ; for experience has shown that it is aspiration, not desperation, that makes revolutions."

Ans. Title : *The Population Question.*

One of the great drawbacks in the present social system is indifference to the population question. In case the Government resolves to handle the problem, attention has to be paid to both the quantity and quality side of the question. If no restraint is exercised on natural production, starvation is inevitable, and the standard of living of the high class is likely to be affected. It is true that the higher strata of society can forgo production even to the next of the number of deaths but the lower class cannot be educated so far and the population is

likely to inflate by poor influx. In spite of the importance of the problem, politicians, employers, militarymen, revolutionists and socialists do not pay heed to the problem in their selfish interest.

UNSOLVED EXERCISES

1. Indian propagandists and hirelings have invariably treated East Pakistan as a happy hunting ground for their subversive activities, Time and again they have launched clandestine offensives in this Wing, hoping to subvert the minds of the people—especially the minority community—but without much success. It is, therefore, hardly surprising that they should keep employing novel and subtle stratagems and even abuse traditional diplomatic privileges to gain their sinister ends. The recent revelation that the Indian High Commission has been running unauthorised libraries and reading rooms in Dacca and Rajshahi to disseminate anti-Pakistan literature may shock the unsuspecting few. To the discerning observers who are familiar with the Indian brand of diplomacy, this latest exercise in duplicity will cause no surprise. However, the Government of Pakistan has acted firmly in asking the High Commission of India here to wind up the centres of subversion camouflaged as libraries.

2. Public health authorities in Pakistan, particularly those responsible for the campaign against the white scourge, should find a great deal to interest them in the deliberations of the International Tuberculosis Conference held reeently in Rome. Of course they need not be cautioned against the fallacious idea that T.B. has been conquered or is about to disappear, or warned of the danger of its growth in the new industrial colonies. Nor may they find anything new in the opinion that "almost 100 per cent of any type of tuberculosis is curable if drugs are taken every day for a year." But the Conference appears to have arrived at some useful conclusions about the main problem faced by Pakistan, as also by other developing countries, namely, the impera-

tiveness of reducing the cost of T.B. eradication to a level the nation can afford. These findings deserve the serious attention of the administration as well as private organisations at present engaged in formulating a national master plan to fight the dread disease. For instance, it has been claimed that expensive X-ray equipment is not essential for preliminary diognosis centres as it is possible to diagnose the disease by detecting the bacilli in the spittle with a simple microscope.

3. Complaints of obnoxious calls on private telephones have apparently created an unsavoury situation which warrants very serious notice by the authorities concerned. Any phone-user has the right to expect that he or she not be subjected to perverse calls from an undetermined source. It is true shat some people are deficient in telephone manners, but calls that are a string of foul words are a different matter altogether. Such calls are not a matter of chance : they are always consciously planted to seek a degree of malicious or morbid pleasure at the expense of those who cannot match the amount of filth that is poured into their ears. Reportedly obscene calls in Lahore are emanating from the telephone exchange itself. If that charge is true, the exchange deserves the highest censure. This is certainly not the kind of charge that could be lightly dismissed, for if it is not investigated properly forthwith, there will be no way to stem the abuse of the telephone.

4. Reports that the Indian authorities have banned the entry of Pakistani nationals into India by road cannot but add to the heavy strains already burdening relations between the two countries. It is said that Pakistani nationals with valid visas are being disallowed to cross into India by the time-honoured Wagah route : they are being detained at the Indian checkpoint at Attari on the vague ground that their 'papers' are not in accordance with the instructions'. There are also reports that many Pakistani visitors have been arrested by the Indian police and their relatives in India subjected to undue harassment. It is extremely unfortunate that the

Indian Government should choose to pester innocent travellers in this way. Almost every Pakistani going to India is a genuine visitor ; he is no tourist on a pleasure trip. The travel formalities being already formidable, this new restriction is unnecessarily harsh and unfair. Pakistan has always endeavoured to provide as many facilities as possible to Indian visitors. It has refused to reciprocate the treatment meted out in India to Pakistani visitors merely because it looks at the problem of travel between the two countries from a broad humanitarian viewpoint. Visiting Sikh pilgrims, for instance, have often spoken of the hospitality extended to them in Pakistan.

5. The Provincial Cabinet's decision to provide facilities to Lahore journalists in the allotment of residential plots will be widely welcomed. This gesture of sym pathy for the hard-pressed community of Pressmen was long overdue. In several metropolitan areas projects for journalists' colonies have already reached an advanced stage of implementation. There was thus no reason why the journalists working in the Provincial capital should have lagged behind. By taking a keen personal interest in the matter, the Governor has earned the gratitude of the entire journalistic fraternity. The decision accords fully with State policy of showing preference to the middle class in housing projects. One should like to hope that the project will be expedited and proper care taken to accommodate the journalists close to the heart of the city in view of their odd working hours and onerous duties. Since they are generally men of meagre means—penmanship being a noble profession but a financially unproductive trade—they should also be given all reasonable facilities in the payment of relevant dues.

6. With the Third Five-Year Plan due to take-off, tomorrow, enlightened public opinion will enthusiastically welcome and support any measures aimed at austere management of national resources. The need for limiting non-development expenditure, especially where foreign exchange is involved, is manifest equally apparent is

the possibility of saving substantial State funds through prcper discipline and thrift. It is to ensure such economy that a comprehensive letter has been addressed by the Minisiry of Finance to the various Ministries and Departments. Most of the recommendations contained in the letter are eminently reasonable and practicable and will evoke warm public approval. For instance, there will be wide support for the Finance Ministry's plea to restrict the despatch of delegations to various international conferences which have proliferated rather rapidly in recent years. Enormous amounts of foreign exchange are spent on these delegations without comparable benefits accruing to the country. Only the other day the Commerce Minister deplored this in the National Assembly on the ground that these conferences were dominated by interests other than those of Pakistan and under-developed countries similarly placed, and often had a demoralising effect on participants from such countries.

7. The Maternity and Child Welfare Association has rightly expressed renewed concern at the alarming in-
rightly expressed renewed concern at the alarming in-
cidence of child and maternity mortality in Pakistan. It has called upon the Government to form a Child and Maternity Welfare Service, stating at its general council meeting in Lahore that the present arrangements were quite insufficient to tackle the problem effectively. According to the latest statistics collected by the Planning Commission, the infant mortality rate in the country is 55 per 1,000, half of the deaths occuiring within one year of birth—a truly startling figure. The maternity mortality is also terribly high; 30 per 1,000. The causes for these are obvious, have indeed been evident for years—absence of proper environmental sanitation (resulting in gastro-enteric disorders and promoting the spread of infectious diseases); and malnutrition, flowing from poverty and depressed living conditions. The heaviest loss of infant lives is in the rural areas, where the population continues to be largely bereft of medical facilities and where the native 'dai' continues to complicate matters with her dangerously

rough and ready methods. It will naturally take some time to improve living standards, but in the meantime there is no reason why proper health safeguards and facilities for medical treatment should not be speedily provided.

8. The National Manpower Council's decision to set up a committee to collect data for manpower planning and identify the problems of employment was long overdue. Indeed, the work now proposed to be done should have been completed soon after the Council was constituted in 1962 so that the Planning Commission could work on the basis of adequate facts. Lack of this information obviously hampers firm planning, with serious repercussions for the entire range of development endeavour. However, broad features of the problem have been known since the ILO survey of 1958 listed eight million as unemployed and another three million as under-employed. At the beginning of the Second Plan the Backlog of unemployed was put at six million and during the Plan period the labour force was estimated to have risen by 3.6 million. No firm estimates of increase in new jobs during the Plan are available, but according to one estimate 1.8 million jobs were created in the non-agricultural sector while an equal number are believed to have been absorbed in the agricultural sector. Even if these figures are accepted as correct, Pakistan enters the Third Plan with a backlog of a minimum of six million unemployed. Over the next five years the labour force is expected to increase by about 4.2 million.

9. Everybody will wish success to the new Chief Justice of the West Pakistan High Court in his endeavour to ensure timely disposal of petitions seeking immediate action. Speaking at his Reference last week, Mr. Justice Inamullah Khan promised the clearance of all pending urgent petitions in three months and thereafter to ensure disposal of such petitions within a week of filing. The High Court's special writ powers are the most vital guarantee of rule of law. This guarantee tends to be vitiated if the High Court cannot, for one reason or an-

other, act with requisite speed. The West Pakistan High Court Bar President's disclosure that hundreds of petitions seeking action within 24 hours have been spending for weeks is thus quite disturbing. It seems this is a recent development because the High Court at Lahore has always maintained a glorious record of vigilance in upholding the people's rights. There being no two opinions on the urgency of restoring this tradition, it is earnestly hoped efforts in this direction will soon bear fruit. At the same time serious thought should be given to the removal of delays in the disposal of ordinary cases. It is by no means a happy situation that hundreds of ordinary motions filed over a year ago have yet to reach the admission stage.

10. Despite the anxiety of Algeria's new regime to hold the Afro-Asian Conference on schedule, the consensus of opinion among the majority of Afrasian States appears to be in favour of its temporary postponement. This has already been suggested in a joint appeal made by the Asian and African leaders of the Commonwealth. Several other States, notably Japan, the Philippines and Burma, have either decided to stay away from Algiers or expressed doubts about the present time-table. However, China, Indonesia and the UAR still stand for convening the "summit" as scheduled, perhaps the steering committee of the Conference which will shortly meet in Algiers should be able to end the present suspense. The situation must be assessed in a realistic spirit and its pros and cons carefully weighed. There is no denying that forces opposed to the resurgence of Afro-Asian States are bent upon impairing their solidarity will be pleased if the Conference is called off. But that does not mean that it must be held even if it is unrepresentative and its outcome shrouded in uncertainty.

11. Fresh proposals to speed up the fixation of minimum wages in all large-scale industries and review the wage structures at regular intervals clearly reflect Authority's increasing emphasis on promoting the ideals of social justice. According to an agency report, the

Government is considering the practical aspects of the Planning Commission's recommendations to adjust industrial wages to reasonable living standards. In the past there has been some difference of opinion on the economic benefits of wage rationalisation, and even now the fear persists that higher wage bills may cause some retrenchment of the labour force. But in view of the steady improvement in labour productivity and substantial rise in the cost of living, especially in urban areas where the working class is concentrated, a corresponding increase in the fruits of labour cannot be postponed except at the risk of discontent. The wages of industrial workers have remained largely static over the last 15 years while the prices of essential commodities have gone up by about 60 per cent. Moreover, there are wide disparities in wage rates in different industries. For instance, a worker in an East Pakistan just mill gets 25 per cent less than a worker in a match factory in the same Wing, and 50 per cent less than a steel, sugar or transport worker in West Pakistan. Such disparities can hardly be conducive to the growth of a contented and dedicated labour class.

12. A bare two months after the cyclone that killed over 10,000 people, East Pakistan is again in the grip of nature's fury. Fifteen rivers in the Province are in spate. They have inundated thousands of areas of precious land, uprooted people and destroyed the standing 'aman' in many areas. Chittagong, Barisal Rajshahi and Comilla are among the worst affected districts. There are now alarming reports of the Gumti, East Pakistan's river of sorrow, breaching its embankments at six places and rising dangerously close to its peak level of last year. It has been raining incessantly throughout the Province during this period of trial, adding to the misery of the shelterless and hampering relief operations. President Ayub is reported to have told the East Pakistan Governor to help the stricken people without consideration for the expenditure involved. The situation certainly appears to be serious and calls for immediate mobilisation of the

entire official machinery. Food and medical supplies must naturally receive the highest priority, and, however difficult the communications, the relief squads must make an effort to reach wherever they are needed.

Floods, like cyclones, are becoming an annual feature in East Pakistan. Soon after the onset of the monsoon, reports begin to mount of rivers crossing their danger levels and spilling over into village and field. Yet nobody seems to have so far found a way to tackle the problem, short of emphasising the importance of cooperation with India (where all the upper reaches are located) or of a master plan'.

13. In their messages to the first in-service course for social welfare field officers—inaugurated in Lahore yesterday both President Ayub and the West Pakistan Governor have underlined the need for a reorientation in the social worker's outlook to bring it in closer harmony with 'local conditions and national aspiration'. This is indeed the crux of the problem. Social welfare work in the country has been suffering terribly from an absence of idealism and dedication. It has become part of the general official routine, with cold files taking the place of devoted work in the field. Schemes are made, vetted, approved and sanctioned : some are implemented, some are not. But the human element is always missing. There is seldom any desire on the part of the social worker to understand the crying need of the villager for a more decent life. for medical facilities and education. In the cities also, the most important social uplift problems—care of orphans, protection of the old and the handicapped, establishment of poor houses, rehabilitation of prostitutes—remain unsolved.

Understandably, the challenge posed by a developing society, with expectations far exceeding the resources, is complex and difficult, but the response has been extremely poor. It is also understandable that not many persons may be attracted to the social welfare sector because of the poor financial reward, but this again must be attributed less to the general preoccupation with material

needs and more to the failure of official agencies and political parties to stimulate what they are so fond of calling a 'missionary spirit' among the people. Social welfare work has to be done at the grasss-roots level : it cannot be imposed from the top by a directorate.

14. Friday's meeting between local film-makers and the West Pakistan film censor chief followed the pattern evolved over the last few years. As usual, the Provincial Information Secretary pleaded for voluntary curbs on vulgarity and exhorted the producers to improve the quality of their work. This advice to the film-makers can certainly bear repetition, especially at a time when vulgarity on the screen is rampant and the quality of films—thematic, technical, and artistic—is declining at an alarming rate. But, as we have had occasions to observe earlier, the commercial-minded producer is not amenable to persuasion. So long as he can get away with cheap exploitation of baser instincts and make a fortune into the bargain, he cannot be goaded into making healthy, artistic and thought-provoking films. The only justification for a censor in a progressive society is that it can take necessary action against what is held by common consensus to be an unethical or undesirable practice. In this essential role the film censor can claim little credit. Film censorship continues to be whimsical and confused : while it approves much that even the most broad-minded would condemn as immoral exploitation of sex and repulsive mayhem, it remains prejudiced against anything that savours of social controversy.

15. President Johnson's decision to withhold U.S. aid for the first year of Pakistan's Third Plan will be widely deplored. It looks suspiciously like an essay in armtwisting. Until the other day, all seemed set for the meeting of the Consortium on July 27 when aid to Pakistan would have been formally pledged. Verbal assurances to this effect had already been conveyed by the Consortium to Rawalpindi, along with its appreciation of Pakistan's Development Projects. Now suddenly it has been discovered that the U.S. cannot pledge aid

untill Congress has duly authorised it. The real reason for this precipitate action appears to lie elsewhere. It lies probably in American dislike for the new look of Pakistan's foreign policy. Some days ago, Mr. Philip Talbot, U.S. Under- Secretary of State, had declared that Pakistan's moves to improve relation with China could lead to a reappraisal of the U.S. aid programme. It is this, rather than any technical hitch, which appears to have motivated the postponement of the Consortium meeting until September 27. It is sad to see USA's growing sensitiveness to any criticism of its Viet-Nam and China policies. It ill-becomes a Great Power. Should this attitude persist may it soon force the U.S. to reappraise its ties with almost all its friends and allies.

16. Reports of increasing Indian obduracy on the Farakka Barrage project cannot but deepen public anxiety in this country. Although the recent statement by a West Bengal spokesman, that in future Pakistan's protests against the Barrage construction will be completely ignored, merely summed up what has been India's attitude all along, it was most disturbing. Pakistan cannot remain a passive spectator while India, in clear voiolation of international law and a definite commitment to Pakistan, continues to press a head with the Plan to divert the Ganges waters. The threat to East Wing economy is too great to be overlooked even for a moment and the East Pakistan Assembly spoke for the whole nation when it unanimously called for firm steps to foil Indian designs. The Farakka Barrage, scheduled to be completed by 1972, will drain off 40,000 cusecs of water from the Ganges from mid-September to mid-March and 20,000 cusecs during the remaining months of the year. The dependable low water supplies from the Ganges amount to between 50,000 and 70,000 cusecs. Withdrawals by India in quantities envisaged in the Farakka scheme will grievously damage East Pakistan's Ganges-Kobadak and Faridpur-Barisal projects. Besides, navigation in the Garai-Madhumati river, which links the northern parts of the Province to Chalna

port, will seriously disrupt and reduction in water supplies will turn large tracts of land into an arid waste-land.

17. The passage of the Voting Rights Bill in the U.S. Congress is a great landmark in the American Negro struggle for full citizenship. The Bill is the most significant piece of legislation adopted so far to end discrimination against the U.S. Negro population. Although the 24th Amendment to the U.S. Constitution guarantees the right of vote to all citizens, several States have found means of denying this right to the Negroes. Some Southern States have made payment of poll-tax a necessary condition for registration as voters and this had led to the virtual disenfranchisement of Negroes. Some other States have prescribed arbitrary literacy tests to achieve the same purpose. The new Bill which is a feather in President Johnson's cap, seems to put end to such discriminatory practices. It suspends literacy test in seven Southern States and declares the poll-tax condition illegal. In case local and State functionaries continue to block Negro registration, the Federal Government will have the power to intervene and despatch its own officials to conduct registration.

As an instrument for extending to the American Negroes the most fnndamental of fundamental rights, the Bill is bound to have a far-reaching effect on their civil rights movement. It should strengthen their confidence and improve their bargaining position vis-a-vis the local politicians. If the registration work is carried out satisfactorily, the vote structure is likely to change materially. A substantial increase in the Negro vote will give them greater power in all elections, Federal as well as local.

18. It is an indisputable fact that the public enjoys poetry unless it is lethally boring, or unless they are frightened out of doing so by bad critics. As for the poet taking no interest in his fellow human beings, the poet is not the coldly bored observer, or the enemy of, the sneerer at, his readers. He is a brother speaking to a

brother of "a moment of their other lives"—a moment that had been buried beneath the dust of the busy world. The poet supports his brothers' flagging footsteps, telling them, as Shakespeare's Antony said to Cleopatra before darkness fell, "Come on my queen; there's sap in't yet." Sap in the event, sap in the heart of man.

All great poetry is dipped in the dyes of the heart, and is in Emerson's phrase, "a larger imbibing of the common heart."

The poet is the complete lover of makind. "Now he has passed that way," wrote Walt Whitman, "see after him ! There is not left any vestige of despair or misanthropy or cunning or exclusiveness or the ignominy of a nativity or colour or delusion of hell or the necessity of hell; and no man henceforth shall be degraded for ignorance or weakness or sin."

To Shakespeare, only that which was too cold for hell is to be condemned. Only the hard heart offends. He sees the fundamental splendour of all living beings.

So, too, the artist. "The fine in Michelangelo," said the painter Henry Fuseli, "is uniformly grand... the child, the female, meanness, deformity, were indiscriminately stamped with grandeur. A beggar rose from his hand the patriarch of poverty, the hump of his dwarf is impressed with dignity ; his women are moulds of generation, his infants teem with the men, men are races of giants."

19. Pakistan, though young in age, has the proud privilege of owning a very old and rich cultural heritage. The Luddi, the Bhangra and the Khattak dances of West and the Harvest, the Fisherman's and the Snake-charmer's dances of East Pakistan reflect the variety and colour of this rich heritage while the Mahiya of Punjab and the Bhawaiya of Chittagong lend it a charm that is one of its distinguishing features.

The remains of Mohenjodaro and Taxila are pointers

towards its antiquity and Moghal buildings of Dacca and Lahore of its past grandeur.

Culture not only occupies an important place in the nation-building activities of a country but also goes a long way in establishing friendly relations with other countries since cultural ties often prove more lasting than other ones.

The Government of Pakistan conscious of the role the cultural activity can play in the advancement of the nation has taken steps to provide the requisite means and incentives for organised work in this field through cultural bodies. Among the foremost of these bodies are the Arts Councils of Pakistan located at Lahore, Karachi and Dacca. These Councils organise painting exhibitions each year to provide people with an opportunity to see the works of Pakistan painters of international repute. This is done to cultivate a taste for arts among the people as well as to provide incentive, encouragement and recognition to young and talented artists. In addition these Councils have also organised Arts Schools and classes for young students.

20. The late Maulana Mohammed Ali graduated from the University of Oxford. He had also received a high Islamic education. Although in the early part of his life he led an easy life yet he soon answered the call of strife to defend Islam. He led a life of religious devotion and complete simplicity, eating the simplest food and wearing the simplest clothes. When the British authorities imprisoned him in India for 4½ years from

1915 to 1919 he seized that period to study the Quran and learn it by heart. When he was released, he started to preach Islam and urge the people to abide by its rules and principles. Palestine and its issue had a major share of his care and interest, for it is the Holy Land that has the First of two Kiblas and the Third of the Three Holy Mosques, and which was blessed in the Sura of Alisra of the Holy Quran which says : "Glory to (God) Who did take His Servant for a journey by night from the Sacred Mosque to the Farthest Mosque whose precincts We did bless in order that We might show him some of Our Signs : for He is the One Who heareth and seeth (all things)."

We had the opportunity of his visit to us in Jerusalem in 1928, to years before his death. I was lucky enough to receive him in my own house towering over to Holy Haram. A group of Jerusalem people, comprising the Ulema, the notables and thinekrs, gathered together to listen to his social and philosophical speech which demonstrated his vast knowledge of Philosophy and Islamic History and Jurisprudence.

CHAPTER 9

EASSAY-WRITING

Essay-writing means original writing. In Essays, we have to express in our own words, in a certain from, the ideas that ve may have on a particular subject. It is a written composition giving expression to one's own personal opinions or feelings on some topic—a series of personal comments rather than a finished argument.

It is only perfection of style that can make an essay a piece of Literature. Again, it is above all in the essay that the personal style of the writer comes out clearly, and marks it as a personal piece of expression.

H. Martin suggests the following canons of style :

1. The style should be personal.

2. One's style in writing must express one's meaning with clearness.

3. A writer should suit his style to his readers, to his subjects, and to the occasion. So one's manner of writing should always be appropriate.

4. The fourth canon is persuasiveness.

Essay may be classified as Narrative Essays, Descriptive Essays, Reflective Essays and Expository Essays. This classification is useful, so long as it is remembered that these classes are not mutually exclusive, and that some essays may partake of peculiarities of more than one class. For example, a narrative essay may contain a good deal of description ; and essays of all classes should be more or less reflective, for the original idea of this from of composition is an expression of the writer's own feelings and thoughts on a given subject.

PRACTICAL HINTS ON ESSAY-WRITING

1. Think about the subject-matter and try to collect facts about it. Put down the important points in the from of outlines.
2. Do not start writing haphazardly. First arrange your points. After you have done this, read over the points that you have taken down and think out the matter you wish to introduce.
3. Enlarge or develop your points. Write a short paragraph on each point.
4. Divide your composition into paragraphs.
5. Take special care to make the beginning interesing.
6. Write in a simple style. Your language should be smooth and clear.
7. Avoid big words and round-about constructions.
8. Do not use words or phrases the exact meaning of which you do not understands.
9. Your sentences should be free from faults of grammar.
10. Do not use the same word over and over again.

1. A WEDDING FEAST

Outline. Invitation to marriage party—procession—Dining hall decorated—things served—Music—Juggler—a grand feast.

The Essay. Last December, I was invited by my friend, Kamran to join the marriage party of his elder brother. We reached Lahore by the Rachna express. The party consisted of fifty men, women and children. We were received at the railway station and taken to a big house. In the after noon, we started in a procession (جلوس) for the bride's (دلہن) house. Soon after we were taken to a big hall for dinner.

The place was beautifully decorated. On the floor were placed long tables with chairs on either side. The tables were covered with white sheets. As soon as we took our seats, three men brought soda water. A Maulvi arrived and Nikkah ceremony was performed. Two persons brought a jug of water and towels. We washed our hands.

Different kinds of sweets were then served in broad plates. Then, dinner was served. It consisted of chicken curry and rice. We ate to our fill (پیٹ بھر کر کھانا). Fruits were served along with the dinner. We had not yet finished when the music began. They had a tape recorder. It played the favourite, film tunes. We had a nice time. Soon, a Juggler (مداری) appeared there. He showed wonderful tricks to us. We were amazed to see the tricks. In the evening, we returned home.

2. HOW I SPENT MY LAST SUNDAY

Outline. Arrival of a relative—programme for the day—visit to important places and cinema.

The Essay. Last sunday. at I.A.M. I was busy in reading a novel when my cousin, salim arrived from Rawalpindi. He wanted me to accompany to visit the various notable places of the town.

We hired a tonga and drove to the zoo. We saw the tigers, the lions, the panthers, the bears, the peacocks and other animals and birds from different lands. Then we visited the museum, the Shahi Masjid and the Shalimar Gardens. Then we proceeded to the Exhibition. The Amusement Park was a place of great attraction.

In the evening, we went to the Orega cinema. Bazi was running in it. Nadim, and Muhammad Ali played the title roles while Nisho was the heroine. It was a good film. We enjoyed the film very much. At about I-30 P.M., we returned home. Thus. I spent a very happy day in the company of my cousin.

3. A HOUSE ON FIRE

Outline. Fire breaks out at night—cries are heard—clouds of smoke rise to the sky—the fire brigade comes loss of life and property.

The Essay. Last night, when I was sleeping, I was startled in my bed by a great noise. I got up and looked into the street. There were loud cries and weeping. A great cloud of smoke was rising to the sky. I saw that a house was on fire. It was Khalid's house. He is a wealthy cloth merchant of the town. I awoke my father. We ran to the place, with buckets (بالٹیاں) full of water, and began to pour water on the flames (شعلے). Many people assembled there. They also poured water on the flames. The fire was blazing high and spreading round. I left my bucket and ran to ring up the fire brigade.

In ten minutes, the fire brigade arrived. They soon brought the fire under control. It took them about half an hour to put out the fire completely. Fortunately, no life was lost. The loss of property was estimated at about Rupees five thousand. Mr. Khalid, the owner of the house thanked us very much for our timely help. The cause of the fire could not be traced.

4. A QUARREL WITH A CLASS-FELLOW

Outline. Why quarrelled—description—report to the principal—fine.

The Essay. My friend, Aslam had borrowed a novel from me. The novel belonged to my uncle who insisted on its return. Whenever, I asked my friend for the return of the novel he laughed and mocked (تمسخر اڑانا) me. One day, I went to the College Library. There, I found Aslam reading the same novel. I snatched the book from him. It made him angry. He tried to snatch the book from me, but in vain. I held it firmly in one hand and pushed Aslam away. Soon, we came to blows. He gave me a blow on my nose, I began to bleed. I was

annoyed because I experienced pain. I, therefore, pushed him on the desk and he fell on the ground with a thud. Many students gathered round us to watch the fight. Two Professors arrived on the scene. They took us to the Principal, Both of us put our cases before him. The Principal asked Aslam to return my book immediately. Aslam was fined Rupees Ten and I was issued a warning to behave properly in future. We came to our class room, with long faces while a few boys laughed at us.

5. AN EXCURSION

Outline. A party of sixty boys—talk on the way—the tomb of Jehangir– how we enjoyed there—the beauty of the garden—songs—card games—return.

The Essay. Last month, we went on an excursion to the tomb (مزار) of Jehangir at Shahdara. We were a party of sixty boys, and our Professor of English. Most of us went on our bikes while our Professor rode on a scooter.

On the way, we chatted and laughed. Some of us began to sing Qawwali. Some of the passers-by (راہگیر) looked amazed when they saw us singing Qawwali on the road.

We reached the Jehangir tomb in an hour. We were delighted to see the long rows of trees. The grass looked like a green carpet spread on the ground. It was an amusing sight to see clear water running out of the fountains. How pretty everything looked ! We walked here and there, enjoying all these sights. Most of us went up the towers, and were charmed to see the scenes from the top. The tomb is very beautiful. Coloured marble and fine stones are used in its making.

We sat together on the soft, green grass under the shady trees. We sat in different groups. One of the groups sang Qawwali. The other group played cards.

Still other group went for boating in the river. Next, we enjoyed fruit and sweets that we had brought with us. We had taken some cooks with us who cooked delicious food. In the after noon, we took our food. Then, the party split up in small groups. Our friends had brought some tape-recorders which played different tunes One of them had brought the tapes containing the renderings of Saigal. Only a few of us liked the songs of Saigal. Most of us liked the modern hits of Nur Jehan, Mehdi Hassan, Ghulam Ali and Farida Khanum. Next we enjoyed the tea. It was a pleasure to enjoy the tea with the class fellows and the professor.

In the evening, we returned home in good spirits. We were all gay and lively. We were tired, but our hearts were filled with immense joy.

6. A PICNIC

Outline :

Introduction. Planning of the picnic—date and place where the picnic was enjoyed.

Middle. Details of the programme of picnic.

Conclusion. How we returned home after enjoying the picnic.

The Essay. It was the month of July. The sky was overcast with clouds. It was a fine day. Everybody was in a high spirit. Our tutorial group decided to have an excursion to the Shalamar Gardens.

We were a party of twenty students. We startea at about 5 a. m. The scenery on both sides of the road was excellent. Cool breeze sprang up and refreshed our minds. There was a constant sprang of wit and humour as we walked along. Salim Iqbai amused us with his witty remarks. His funny stories made us roar with laughter so much so that our sides began to ache.

Our tutor had instructed two servants to reach there ahead of us with the working material and the necessary

utensils. When we reached the end of our little journey, we found that the servants had already selected a shady place and spread a carpet. We sat down to rest. The tea was ready. By that time we had begun to feel appetite. So we did full justice to the tea, biscuits and sweets.

After tea we had some songs. One of my friends who is a singer, entertained us with sweet songs. Then some of us had a game of chess while others played cards. All of sudden a speck of cloud spread above. It soon became dark and it looked as if it would rain. Before we could pack things properly, down came the rain in its fury. We ran as fast as our legs could carry us to seek shelter. As good luck would have it, the rain stopped after a sharp shower and the day broke forth bright and clear. We again indulged in games, songs and funny pranks. By this time the meal was ready. We sat in two long rows and food, hot reeking with smoke, was soon served out to us. All fell too hungrily since it was well past midday.

When we had eaten heart's fill, we lay down to rest. The cool breeze soon lulled us to sleep and each and every one of us lay full length in sound sleep on the soft bed. When we waked up, the sun had gone down. With so many things to amuse us, we never knew how the six hours of our stay had vanished.

We saw some tongas passing. We got hold of them and returned to our houses, well pleased with success of our trip, and I have vivid recollections of it even up to this day.

7. A FOOTBALL MATCH

Outline :

Introduction. Date and place.

Middle. The details of the match—some peculiar incidents.

Conclusion. How the match ended—the score.

The Essay. In October last I witnessed a very interesting match. The match was played between the Islamia College and Government College at the Government College grounds. There was a big crowd of spectators. It was a final match and therefore the enthusiasm was great. Mr. Arshad acted as referee.

The players of both the teams were quite strong and stout. They were in their respective uniforms. The referee whistled at the appointed time and the players of both the teams entered the field amidst enthusiastic cheering from the crowd of spectators. The captains shook hands and tossed to decide the choice of sides. The captain of Islamia College won the toss and chose the half which he thought better of the two.

The match began with a free kick from the captain of the Government College. A few minutes after the kick-off, the left wing players of the Islamia College got possession of the ball and looked like scoring. But the captain of the opposite team was equal to the occasion, and cleverly saved a very hard shot. It was well-contest match. Both teams played cautiously and the ball visited both the goals. The goal-keepers of both the teams had times. The players showed a great skill in carrying and passing the ball from one player to another. The centre forward of the Government College was a veritable wizard in the field. No amount of tact and skill on the part of full-backs of the Islamia College could prevent him from piercing their strong defence. One of the full-backs of the Government College was a strong wall for his opponents. He played a good game. The smart forwards of the Islamia College, though they were good at passing, were helpless before him.

Just a minute before the referee blew the whistle for the interval, the Islamia College's back accidentally handled the ball within the penalty area. The referee gave a penalty kick. The ball was placed very near the goal posts with only goal-keeper to stop it. It was a very anxious moment for the Islamia College. To their good

luck, the goal-keeper cleared the shot and thus saved the goal.

After an interval of ten minutes the game started again. The Government College was then on the offensive. Judging from the play of both sides, it was difficult to anticipate the result. The game was very exciting. The cheers from the crowds made the game still more interstning. In the last fifteen minutes the Government College pressed its opponents very much. Its centre-foward dribbled the ball on, till it was near the opponents' goal. With great skill he avoided the two backs of the Islamia College and when he was about to kick the ball on into the net, two players of the opposite team fell on him but not before he had managed to pass it on the left-in, who found an open net and scored the only goal of the game. The supporters of the Government College team gave loud shouts of joy and threw their caps and hats high up into the air.

The Islamia College tried their best to equalize but the whistle of the referee brought the game to a close.

The Islamia College lost by one goal to nil and they retired in dismay. It was an interesting match and we enjoyed it immensely.

8. MY FAVOURITE BOOK

Outline :

Introduction. Your choice of the book.

Middle. Brief story of the book you like best.

Conclusion. The story is an imaginary one, but it is very interesting.

The Essay. Of all the story books that I have so far read, none has interested me so much as the Adventures of Robinson Crusoe. It was some ten years ago that I came across this book. I read it from cover to cover and felt enamoured to it. Though it was written and published more than one hundred and forty years ago, it is

being read extensively, all over the world to this day. Various small and large editions of the book are available in the market.

The writer of the book was an eighteenth-century author named Daniel Defoe. Defoe had the power of making an imaginary story seem like real history.

Robinson Crusoe was a lad of wild and unruly nature. He ran away from home and sailed in a ship to the country of Brazil. There he settled up as a planter, but after some years his ship was wrecked on a solitary island. The crew and all the passengers were drowned except Crusoe. He was now all alone and had to build himself a comfortable hut and cultivate a farm in order to grow wheat and olive. With the help of a few tools and materials that he could save from the wreck, he managed to till the island, erect a hut and hunt animals for food. At times he had to fight against the wild animals and the natives who ate man's flesh. After a long period of twenty-five years he was rescued by a passing ship.

It is a book of many adventures and hair-breadth escapes. It is exciting to read how he built his little fortresses, tamed wild animals, hewed a boat out of the trunk of a large tree and grew wheat and grapes. All his adventures are full of marvels so much that once you begin to read the book you do not like to lay it down until you have finished a chapter.

Of course it is clear that the story is an imaginary one, but it is very amusing. I like the book, first because it is written in a very simple and idiomatic language.

9. MY HOBBY

Outline :

Introduction. Meaning of the word—it means an amusement or an interesting pursuit.

Middle. Name your hobby—Stamp-collecting.

Conclusion. It provides a healthy pastime.

The Essay. The word 'hobby' means an amusement or an interesting pursuit which a person follows for the sake of pleasure in his leisure time. Everyone young and old, should take up a hobby of some sort to add interest to his life. However busy a man may be, he is sure to have some hobby to keep himself happily engaged in his leisure moments, well and good, otherwise he will find his time hanging rather heavy on his hands. Moreover, it is feared that he will lose zest in his life and will feel sad and lonely.

Every holiday is sure to quicken then faculty of observation and bring happiness and interest into a dull life. Most English boys and girls pursue some hobby and it is very essential that Pakistani boys and girls should cultivate this habit. It is an education in itself and takes the mind off the troubles.

There are many kinds of hobbies. Different people cultivate different hobbies. Some people make collections of wild flowers, leaves and ferns, some collect postage stamps and labels of match boxes, a few take interest in geology and there are still others who find much amusement in collecting fossils.

Many people find interest in photography, sketching painting and wood-carving ; other hobbies take the form of hunting, fishing and open air games for indoor games, such as cricket, tennis and cards. Many rich people take interest in races.

My own hobby is stamp collecting. I have made quite a large collection of foreign stamps of which I am very proud. My uncle made me take interest in it and presented me with an album full of stamps to start with. It formed the nucleus of my own collection which now consists of six albums. A few of the stamps are very rare but many of them are quite wonderful. I have often been put to a lot of worry to secure one, not possessed by me. A friend of my father who is a clerk in the Postal Department often supplies me with foreign stamps.

In my spare moments, I open my album and look at the stamps. Some of them are so artistic in their designs and so beautiful in their shapes that I feel enamoured of them. I have learnt a good deal of geography and history with their help.

10. SCIENCE AND VALUES

Outline :

Introduction. The value of Science in everyday life is very great—it has revolutionized the whole world.

Middle. Progress in Science has made people power intoxicated.

Conclusion. The purpose of Government should be the welfare of the subjects.

The Essay. The value of Science in everyday life is very great. It has revolutionized the whole world. Time and distance are shortened, fatal diseases are speedily cured, safety and comfort are granted to us in a great measure. Science has enhanced the material comfort of man. Railway, Telegraph, Telephone, Radio, Television machinery of all discriptions—these are some of the achievements of Science. Such has been the progress of Science that our ancestors could not even dream what our Scientists have been doing to-day.

Bertrand Russel in his beautiful article, 'Science and Values' says that progress in Science has made people power-intoxicated. To him, Science is not bad, but power yielded by Science is not an end in itself. That power should be used for welfare of mankind. He continues that we should develop sympathy for tradition. To increase production of commodities is not good unless it can remove poverty. It is no good to drive at a great speed unless the end is useful and good.

Russell further believes that what the Scientists have acquired can be wielded in a praiseworthy manner only by those who value the old culture and realize the tender

emotions which enliven life. The purpose of Government is not to afford pleasure to those who are in the saddle of power but the purpose should be welfare of the objects. A world which is short of emotions, delights and affections is destitute of values. Science is good, but values must be fixed before the eyes of Scientists too.

Science will reduce man to the mercy of machines unless emotions are properly retained fully kindled. Values of life should not be discarded in material advancement afforded by Science.

Science means knowledge arranged in an orderly manner, especially knowledge of the way in which one event causes another. When a Scientist says that a book is unscientific, he usually means to say that the book is badly arranged or the book carries the personal prejudices of the author or the author has drawn some conclusions without sufficient proof. On the other hand, Scientific work means an orderly arrangement based on sound evidence. It has only one object, of finding out the truth. In fact, Science means a vast collection of facts expressed in clear language so that anybody can test their truth.

Three things are mostly responsible for the progress of Science since the 17th century. They are : 1. the scientific attitude which enables us to think objectively, 2. the invention of scientific instruments for observation and measurement, 3. the application of mathematics. Newton acted upon these three things, namely he first departed from old beliefs, then worked on such instruments as telescope and the prism, and lastly brought his mathematics to test his scientific researches. The result of following these three elements is that if two Scientists however different from each other, work on the same scientific problem, they would come to the same conclusion.

There is no doubt that man has made wonderful progress due to Science. Man has made huge buildings, large factories, big dams, Jet-planes and the like but un-

fortunately he has not been able to solve the social and political problems. If used properly, Science can also contribute much in the social field, for instance, data of poor people can be collected. Then, means and measures to eradicate their poverty can be taken into account. Facts and figures of people living in the same conditions in other countries, can also be discussed. Finally, examples of other countries who have eradicated poverty from their country should be set as a model. Further, the cure in the light of facts and figures can be prescribed. Likewise, all social, political and economical problems can be overcome if they are dealt in an objective manner.

However, Science has its shortcomings. Its methods can apply to only those things which can be observed, measured and treated mathematically. It is, therefore, not connected with values such as happiness. beauty, courage, adventure, justice and friendship.

11. SCIENCE AND HUMANITY

(*P.U. 1957*)

Outline :

1. Science has come to nourish human life in a very intimate way.
2. It has destroyed the barriers of time and space.
3. Agriculture, business, transport, medicine and communication are indebted to Science.
4. Steam engines, steamships, railways and aeroplanes have annihilated time and distance.
5. The ugly side of Science.
6. It has proved as both constructive and destructive in nature.

The Essay : Many of us must have heard the story which tells how, when the great Professor Faraday was making one of his experiments before the Royal Institute in London, a lady present enquired what the use of it was. This question takes us to the heart of the problem

of Science as viewed by Scientists and by the ordinary public. To an ordinary man, Science is advantageous only because it can be put to use in the practical affairs of daily life. To him, Sir Humphry Davy's safety lamp is a far greater discovery than Newton's law of gravitation. But a Scientist loves his experimentation for its own sake. It helps him in extending the bounds of human knowledge.

But it often happens that inventors take up the laws discovered by lovers of pure Science and adapt them to human use. In this way Science has come to nourish human life in a very intimate way. Science has destroyed the barriers of time and space that formerly separated the East from the West and the North from the South. There was a time when the sons of Adam were strangers to one another. Men in the North did not know what was happening to those in the South, and so on. A famine, an earthquake, or other catastrophes of nature might ravage a particular region without any attempt at help by the residents of another region : This mainly because the people of one continent knew very little about those of another. But the inventions of Science have changed all this. Science has made it possible by means of Railways and ships for the people of one part of the world to send help to the other parts whose people have been afflicted by famine or earthquake. In short, we are to-day dependants on the discoveries of Science. Agricul ture, medicine, communication, transport, business industry, press and various other departments of life are indebted to Science which now performs greater wonders than the 'flying carpet' or Alladin's Lamp.

Steam engines, steamships, electrically driven railways, liners and aeroplanes, have not only shortened but practically annihilated time and distance. Electricity has simply transformed human life. It carries us in trams, railways and aeroplanes, it illuminates our houses and streets for us, it brings us telegraph and telephone messages, it drives our mills, and work the radio-sets, so that wherever we go and whatever we do, this handmaid

of Science is ever at our side, ready to tender us whatever service we demand of it.

Discoveries of Science have brought immeasurable relief to human suffering. It has now found out not only the cause but also the cure of most human ailments. Thus, Science has contributed immensely to human happiness. For supplying us with daily bread, for curing our diseases, for shortening distances and for bringing comforts to our life, we feel obligation to Science. But this is only one side of the picture for Science has equally been responsible for human misery and suffering. It has proved fairy and a fury at one and the same time. In short, Science is both constructive and destructive in nature.

12. SCIENCE AS ENEMY OF MAN

Outline :

Introduction. It is the custom now-a-day to blame Scientists for the havoc wrought in war.

Middle. The business of a Scientist is to discover the hidden laws of nature. The Scientist is always in search of truth.

Conclusion. Science brings much destruction to the world in war days.

The Essay. Usually, Scientists are blamed for bringing destruction and misery to the mankind. The Scientists bring destruction in war. Thus, war is the main evil and not Science. True, the Science gives them extra and unlimited power for destruction and perpetuating horrors compared with which the deluge would be a kinder catastrophe. Again, Science has made war the Scientific art of destruction. It has placed dangerous and destructive weapons in the hands of the war lords ; for instance, poison gases, incendiary bombs, long-range guns, tanks, torpedoes, submarines, bombers and fighters.

But to blame Science for our modern wars is not wholly reasonable. Science cannot be held responsible

for any war. It is the war lords or the war-mongers who bring about wars.

Again, many things that Science invented for peace times are being misused by the fighting nations. For instance, the Chinese invented gunpowder to make fire crackers on the occasions of their grandfather's birthday. Now, this gunpowder was misused by the war lords and employed in shooting soldiers. Similarly Nitroglycerine was invented by a French Chemist as a remedy for head-ache ; but now it is being used in war weapons.

It, however, appears that some Scientists whether under the pressure of their Governments or from patriotic motives, are inventing dangerous Scientific weapons to be used in war. Thus as Chemistry, Physics, Engineering advance, the perversion of their discoveries to the use of war becomes more and more apparent. Who is to blame for this—the knowledge that Science has given to man or man's own nature ? Obviously the lust for power and possessions is at the root of all the so-called destructive aspects of Science.

13. THE SPORTING SPIRIT

Outline :

Introduction. Meaning of the Sporting Spirit : It means the spirit of fair-play—it means to play the game correctly.

Middle. A good player will play a losing game with great pluck and patience. He will never lose temper even if his opponent goes on winning point after point.

Conclusion. Human life is a game on a bigger scale. These very qualities are required to play the game of life.

The Essay : Sportsmanship means the spirit of a true sportsman, the sprit of playing the game correctly. Games are always played between two teams and are conducted on some commonly accepted laws. These games teach the participants this sporting spirit.

The first criterion of the sporting spirit lies in fair-play and no favour. A real sportsman will never dream of cheating in a game, or of taking any unfair advantage of his opponent. He will always "play fair", and honourably keep the rules of the game. And he will not expect any concession from his opponent. He will take delight in having keen competition and fair-play. In human life which is but a game and a struggle, he will never try to adopt unfair means and outlive others ; in every act and in every dealing, he will be fair and aboveboard.

He displays a sincere enthusiasm for the game. It is not for the sake of idling away his time that he is indulging in stray strokes, but because he feels an inward prompting that he plays the game with unswerving boldness and unflinching spirit to the last. He displays a soldierlike firmness in playing the game. He is keen to win, and plays with all his energy to beat his opponent.

The greatest test of a true sportsman is that he will play a losing game with pluck and patience. He will never lose temper even if his opponent goes on winning point after point. He will go on playing with the same enthusiasm and zeal with which he began. An unsportsmanlike player will often get into a temper when he is being defeated, and throw the game away in a pit, like a spoilt child. But the true sportsman ever takes the defeat good-humouredly. He shows greater and greater pluck and energy as the odds grow heavier and heavier against him.

The final test of a real sportsman is whether he can take a defeat well. Victory everybody welcomes but it requires a tremendous moral courage on one's part to accept the defeat also, win equal thanks and not to disturb the equanimity of his mind at all. Generally, it so happens that defeat disheartens a player ; he sinks down for the time being, he feels that his high spirits are fled away. This is not true sportsmanship. The true sportsman, even when defeated, sincerely congratulates his triumphant opponent, and shows no sign of humiliation

or vexation. He rejoices in the victory of his opponent and appreciates his superior skill in game.

Human life is a game on a bigger scale ; these very qualtities are required to play the game of life. How often do we meet with people displaying the spirit of rivalry and animosity in the serious contests of life ! How often do we meet with persons of superior muscles or brains turning the tables on their less able competitors! But this is utterly unjust and extremely undesirable. In every act we should observe 'fair-play'.

14. THE USE AND ABUSE OF EXAMINATIONS

Outline :

Introduction. Man has been subjected to examinations from time immemorial.

Middle. Students dislike examinations just as they dislike fines. Examinations are a good test of the intellectual efficiency of the student. Examinations give a stimulus to work. They regularise the work of the. students.

Conclusion. Examinations encourage cramming. They are imperfect judge of efficiency, yet they are indispensable for there is no other way to test the knowledge of students.

The Essay. It is almost impossible to conceive of life without examinations. They have probably been there in the world ever since the human race came into existence. Man has been subjected to one kind of test or another throughout his life.

Students dislike examinations whole-heartedly just as they dislike fines for being absent from the class or being asked to study by a guardian. Yet these thing have their use. Examinations are very useful. If you abolish examinations, you must be prepared to abolish all degrees and academic distinctions.

Examinations are a good test of the intellectual efficiency of the students. We have no other test which would serve the porpose equally well or better. There

are regular examitions in Schools and Colleges to know what progress the pupils are making. If one is not doing well or not coming up to the standard required for a pass, he is detained in a class and not given promotion.

Again, when a student attains a certain standard of intellectual equipment and efficiency as is tested by University Examinations, he is given a diploma or degree. A degree shows that the student possesses the necessary qualifications and so he finds a suitable employment. An employer cannot hold a thorough examination himself. But he knows what type of man he wants and he makes his choice from among the degree-holders.

As a corollary it follows that examinations give a stimulus to work. Then, the examinations come at a regular interval, they do much to regularise the work of the wiser type of students. Another good thing about the examinations is that they provide us with a standard or standards of efficiency. A student knows how much he would have to study or know in order to get a bare pass; he also learns what he would have to do in order to get a second or a first class position. A clever student wants a first class and he works hard for it, reads much and in every way improves his knowledge.

But examinations are open to serious objections. In the first place they encourage cramming. The number of condidates at most examinations is so large that it is impossible to test them individually and orally to find out how much intelligent they are and what the measure of their knowledge is. The result is that they are put through a written test, and herein there is little to distinguish a candidate with real ability of knowledge from one who has merely crammed. From this point of view, examinations reveal themselves to be very imperfect test of efficiency. It often happens that persons with superficial knowledge get through while more intelligent candidates fail. Moreover, examinations provide no test for the moral qualities of candidates—and in many cases these qualities are far more indispensable than literary or

menal ones. For instance, we need honest and conscientious men for some posts or great responsibility. How can a written or oral Test tell us whether a candidate who otherwise is capable and inteligent, possesses the moral strength to withstand temptations to corruption and bribery ?

But in spite of the fact that examinations are imperfect test, they hold the field every where because mankind has not been able to find out any better substitute.

15. CINEMA—ITS ADVANTAGES AND DISADVANTAGES

Outline :

Introduction. The popularity of the cinema.

Middle. Its advantages—educative and recreative. Its disadvantages—moral and otherwise.

Conclusion. How to improve the cinema.

The Essay. The cinema is undoubtedly the most popular form of amusement in the cities. Every modern city has its cinema halls, and, if a town has none, the visitor from the metropolis speaks disparagingly of it. The cinema is a great industry these days. At Hollywood in America and Elstree in England we have the cinema industry centralised. There are magazines which deal only with film-matters, directories to guide the novice in the film-land, and picture cards of film stars in millions are being sold every day to the cinema-fans- There is not a single popular daily or weekly or monthly journal who does not cater to the needs of the cinema-fans.

The cinema has its uses. First, we have the unique privilege of seeing the world by paying a paltry sum. No education is said to be perfect which does not insist on foreign travel. But in a cinema-hall we can have a view of the countries which we would never been able to visit throughout our live. Our knowledge is increased, our sympathies are widened when we observe the customs

and manners of those nations that inhabit other parts of the globe.

A great merit of the cinema is that it arrests the past for us. The Siege of Londonderry, the end of George Gordon, the French Revolution, the burning of Saint Joan, the coronation of an Emperor, the decline and fall of an empire, can be enjoyed even to-day. But it has destroyed not only the barriers of time but also those of space. A grand sight in far-off Swizerland can be seen vividly in Pakistan, or a political upheaval in Pakistan can be shown in England. Thus the people of one country can freely enjoy the things and events that are happening in other countries.

That the cinema provides recreation to the people cannot be denied. Those who go to spend their evenings in the cinema-halls find themselves switched off from the stern realities of this work-a-day world to a 'brighter' world. It is a sure means of relieving, to a great extent, the mental strain put on men and women due to hard work or study cr trouble of various sorts. One cannot but laugh in the company of the comic characters and forget for the time being all the worries of life oppressing us so much.

But the cinema is not only a source of amusement; it is being used also a powerful vehicle of popular instruction. As it combines instruction with amusemunt, the lessons taught by it are easily impressed on the mind. The study of history and geography has been made more interesting by the exhibition of films of these subjects. Films illustrating the growth of flowers and plants in rain and sunshine, wild animals living in their natural surroundings, the birds making their nests, and the insects storing grain for rainy day, are used in teaching botany and natural history. But the most interesting and instructive of all are the films illustrating the psychological and physiological operations.

But the cinema is not without its serious disadvantages. Loss of money is one, loss of time is another both

of which could have been utilised for more serious purpose with perhaps better results to one's own self as well as to others. It is positively harmful for young students who neglect their studies by visiting the cinema constantantly, as it breeds in them an indifference to serious work. The careers of many impressionable youths have been destroyed because the films produce in us a craze for "excitement" and "romance". Romance naturally appeals to all. There is a romance in chasing a beautiful girl to her place, in seeing her daily against the wishes of her parents in overcoming difficulties and dangers for her sake, and at the end dying for her. Such are the wayward tendencies and temptations that films have produced in us. Too many films dealing with sex-problems and with the ways of criminals of murderers as being shown now-a-days and these are apt to subvert public morality. This disadvantage can be curtailed or totally removed if such films be carefully censored.

But if the films be purged of all those defects which tend to the moral degeneration of society, the cinema has a brilliant future before it and will be doing a considerable good to humanity. Its present popularity is a clear proof of its utility

16. THE EVILS OF WARS

Outline :

Introduction. Fighting is a human instinct—If men have nothing else to fight over, they will fight over words !

Middle. Some people think that war is essential to keep the manhood. They hold that it brings out the qualities of heroism, patience and endurance.

Conclusion. War is a beastly business ; it is accompanied by loss of life, pain and calamities ; similing fields are laid waste.

The Essay.

Like the leaves of the forest when summer is green,
That host with their banner at sunset was seen,
Like the leaves of the forest when autumn hath blown
That host on the morrow lay withered and strewn!
(Byron)

To fight is a human instinct. If men have nothing else to fight over they will fight over words, fancies or women, or they will fight because they dislike each other's looks, or because they have met walking in opposite directions. To knock a thing down, especially if it is cocked at an arrogant angle, is a deep delight to the blood. The true warrior despises to reason or think of the consequences. He fights for no gain but merely for joy and victory. It is, therefore, a mark of barbarism.

War is a beastly business. It is accompanied by loss of life, pain and calamities. Smiling fields are laid waste, monuments are destroyed, churches are levelled to the ground and art galleries are laid in the dust. Precious human life is sacrificed. It generally sweeps away the strongest and best men of a country and leaves the aged, the weak, the deformed and unmanly of the nation to breed the next generation. Think of the sorrow and suffering it causes to those whom it does not kill—the widows, the fatherless, and the childless, who mourn for, their dearest, the devastated homes and wrecked hearts! Think, too, of the destruction of property, the waste of wealth, the dislocation of trade and industry, the crushing burdens of taxation, the general upsetting of the social life of the nations. It wastes a nation's wealth, chokes its industries, kills its budding youths, narrow its sympathies. It turns back the tide of civilization. It calls into play the fierce and animal instincts of man, and sets his worst passions loose.

War is fit for beasts, and not for human beings. Just

think of what happens on the battle-field ! The ground is covered with pools of human blood. Wherever you go, you hear the cries and groans of the dying. The dead bodies lie scattered all over the battle-field. Your life is always in danger, you don't know your comrades-in-arms dying with an appalling look before your very eyes. You hear the roar of cannons, the whisling of bullets, and shrieking of shells. You suffer privations, discomfort and death. Can there be anything more hideous than this ? Says Martin Luther, "War is one of the greatest plagues that can afflict humanity ; it destroys religion, it destroys states, it destroys families. Any scourge, in fact, is preferable to it. Famine and pestilence are nothing in comparison with it.

There are those who praise war on the ground that without periodical bloodshed a nation decays and loses its manhood, vitality and strength. They say that in times of peace men become slaves to sloth, love of ease, selfishness, and other vices. War acts as a moral thunderstorm purging the air of these. They hold that it brings out in a marked degree in a nation the qualities of heroism patience, unselfishness, endurance, faithfulness unto death. But experience has shown us otherwise. "To call what the soil of courage and virtue is like calling debauchery the soil of love." To let loose the dogs of war, to deluge a country with blood, to shake a nation's wealth, is a terrible responsibility. It has been truly said, "War is a game which, were their subjects wise, kings would not play at."

The glories of war are all blood-stained, delicious and infected with crime. The fighting instinct is a savagery prompting by which one man's good is found in another's will. If it means victory and glory for one, it means defeat and shame for the other. If it brings good to one party, it means untold loss and suffering to the other. But to find joy in another's trouble is not unnatural, though it is wicked.

17. THE USES OF LEISURE

Outline :

1. Definition of Leisure.
2. It would be a sad thing if human life were all business and no leisure.
3. Different classes of people put their leisure to different uses.
4. We can judge a men from the way he uses his leisure.
5. There are certain diversions which we can all take up to pass free time.

The Essay. Leisure is the time at one's own disposal. By this we mean time which we can spend as we like. At one extreme are the so-called "leisured class," the whole of whose time is leisure. At the other are those who get little or no leisure. Neither of these two classes are to be envied. Most of us, however, have to work most of our time for a living, and yet more or less leisure time at our disposal.

The people who are overworked may be excused if they use what little leisure they have simply for rest. They are too tired to do anything else. But many who have not their excuse simply waste their leisure time in doing nothing.

It would be a sad thing if human life were all business and no leisure, if everybody were so busy attending to his duties that he would have no time to stand and stare. The strain on the muscles of a labourer and the brains of a politician would bring about the end of both of them if they had no occasional rest from work. There are some people who feel at ease only when they are doing their professional work and are nervous at the prospect of being torn away from their usual labour. Such people are not educated in the true sense of the word, for a person's education is judged by the manner in which he employs his leisure.

Different classes of people put their leisure to different uses. An average college student has to rush through his morning hours to get ready for work in the classes. It is only on Sundays and holidays that he gets the chance to relax himself. He has leisure enough to keep lying in bed, to shave at what time he likes and to go about with his friends in the dining or the cinema hall.

The shopkeepers have to attend to their shops very early. They have to keep their wits about them to deal with the customers that crowd their shops. It is on Sundays that we find these fat, weak-eyed but cunning knights of the scales relaxing themselves in places of entertainment.

We can judge a man from the way he uses his leisure If he usually sleeps through it, his work in life is perhaps of a mechanically and physically fatiguing type. There is all the greater reason for him to stimulate his mind on his free days by taking up the pursuit of some intellectual hobby. If it is a brain worker, the most useful way of spending his leisure for him will be his taking up a hobby that will rouse up his flabby muscles. For instance, he can go out for a brisk walk or perform physical jerks at home.

But there are certain diversions which we can all take up to pass free time. Playing-cards, chatting with friends, sitting at informal parties, reading interesting books, visiting cinema shows are some that appeal to persons of all tastes and professions. But we must all avoid that state of indecision in which we don't know what to do and merely flit from one thing to another just to kill time.

18. WOMEN AS WAGE-EARNERS

Outline :

1. From time immemorial, man has been the earner of bread and woman the keeper os home.

2. Now-a-days, woman is breaking through the old customs and traditions.
3. She is getting education to become independent not a bad idea.
4. Times are changed. Therefore, women must be encouraged to take up employment in various departments.

The Essay. From earliest times, man has been the earner of bread and woman the keeper of the home; man is engaged in the hard struggle of life and woman consoles and comforts him. But now a days woman is breaking through the old costoms and traditions. There is every justification for this revolt on the part of woman. Our national economy has come to a stage when we are obliged to see things in their true prespective. We feel that everybody will have to work to keep the wolf from the door.

There are many men in Pakistan who are still opposed to the idea of imparting education to women. They belong to the orthodox section of society. They think that Western education puts wrong ideas into the head of a woman. A Pakistani girl who has received English education in a School or a College becomes unfit to do household duties, such as cooking or tending a buffalo. Such educated girls do not make good wives or good mothers. But, fortunately, the number of those who hold such a narrow view is small. At the present day, education is spreading fast. Even in the remote villages, schools have been set up where girls are given proper elementary education. In towns and cities girls in large numbers attend Colleges where they receive higher education.

Woman has of late begun to realise that she is the burden on her parents during the days of her childhood and youth ; then the burden is thrown on the shoulders of her husband, and then she becomes old. Thus, she has realised that the picture of her future life is sad and gloomy. In order to overcome this sad plight, she seeks education with a view to leading an independent life by

standing on her own legs. This is no mean aim. If our girls go to Schools and Colleges with the aim of employment at a later stage, we must encourage them for this is a healthy sign for our national economy.

We should make attempts at enlarging the scope of women. Again, many professions should be made open to women as well. There is a great demand of women in the medical profession. They can also be absorbed in insurance. They can certainly prove to be good insurance agents among their own sex. The women can be encouraged to start Ladies Stores. Teaching is a very good profession for ladies. With the march of civilization, many types of schools have come into existence. Therefore, many women can get work for teaching duties.

Last but not the least, Nursing is a profession where more and more women are needed. We want good nurses, we need sympathetic nurses to comfort and console the patients—and only women can do so.

19. IMPORTANCE OF TECHNICAL EDUCATION

Outline :

1. Definition—When it is directed to a special training.
2. In the modern world, machinery is fast replacing manpower, hence the need of specialized workers.
3. Great importance is attached to technical education in foreign countries.
4. Technical Education also means 'know how' in America.
5. Pakistan needs more and more technicians.

The Essay. Education is called Technical when it equips a man with such knowledge, skill, or capacity as directly helps him to take to some art or industry as an occupation and means of livelihood. It is opposed to

what is called General Education. In other words, learning something for learning's sake is general education; but learning something with a view to turn it to practical use is Technical Education.

In the modern world, machinery is fast replacing manpower. The industry requires more specialised workers in different arts and crafts or for different process of manufacture. The labourer who works on the machine must have thorough knowledge of the machinery. He must be trained as such so that he should be able to handle the machinery in a proper manner.

Great importance is attached to Technical Education in America, Japan and in all the progressive countries of the world. It has gone a long way in making these countries rich and prosperous. But conditions are, however, very different in Pakistan. Though the country is rich in raw materials, its people cannot reap the full advantage of such materials because they are incapable of converting them into finished products for want of much needed Technical Education. This is one reason of Pakistan's poverty.

It would be wrong to think that Technical Education means knowledge of applied science. In the United States of America, technical knowledge is described as "knowhow". In its widest application, technical knowledge includes practical knowledge of banking, insurance and business organization which includes salemanship and advertisement in all their numerous aspects.

Pakistan is a new-born State. Here, the use of machinery is still in its infancy. But if we have to keep up with the march of civilization, we must see that our country is soon industrialized. With the progress in industry' we are likely to need more and more technical hands. Thus, it is high time that we must encourage Technical Education side by side with Literary Education in every School and College. The attention of the young men of Pakistan should be drawn to the fact that a mere knowledge of Wordsworth, Shelley or Keats will not

promote the best interests of Pakistan. Let the young men of Pakistan who possess talents specialise in some technical branch of knowledge, master it and then apply it to the advancement of the country's good.

20. BROADCASTING AND ITS EDUCATIONAL VALUE

Outline :

Introduction. Broadcasting has reduced time and space.

Middle. It is a most popular form of entertainment. The lectures of eminent scientists, philosophers and statesmen are very useful.

Conclusion. It has rendered invaluable service to humanity.

The Essay. If consquest of the air has diminished distance, the invention of broadcasting has reduced time and space. A certain message can be broadcast through the wireless at one and the same time to the people of various nations living in different countries. It has, therefore, been made possible by its help to address the whole-people at one time. A most popular form of entertainment it enables people to enjoy music, dance, short stories, humorous talks, speeches and lectures of eminent people. You have nothing to do but sit round the radio and "listen in". It is now being used also as a means of broadcasting news. Commercial intelligence of all kinds is now broadcast. The latest use of radio is to give what is called a 'wireless concert'.

The lectures of eminent scientists, philosophers and statesmen have been broadcast and have greatly helped the education of exercises (most popular in England) and talks helpful to agriculture and industry as well as talks giving vocational guidance to the young or helping one in the study of current social, political, economical, and religious problems—all have an educational significance in the wider sense. And broadcasting is specially useful

to the students who do not want to go to foreign countries but still want to have the advantage of listening to lectures of professors and scholars who have specialized in certain branches of study. If they cannot come in personal contact with them and feel the attraction of their majestic personalities, at least their voices can be made audible to all of us. Again even those who are incapacitated by illness from stirring out of their room can very well have the pleasure of attending educational programmes. And if the radio is properly utilized, the demand for educational system that a certain number of students should gather in one place at appointed time can easily be overcome.

The defect of the present-day educational system is that the majority of the people have to go without education and enlightenment. The masses can, in their leisure hours, switch on the wireless and know what is happening all over the world and thus they can mould their opinions regarding problems that vitally concern the welfare of their country. Does not the radio become a potent source of manifold knowledge to such people? They enjoy the various educational programmes; they have their intellects sharpened, their mind broadened, their outlook widened, and their opinions educated? It is to such people that the radio is of the greatest educational value, it is to them that it has rendered the highest service.

Though broadcasting does away with the personal contact which plays such an important part in the education of the young and old, though it has diminished to zero that rough-and-tumble life of schools and colleges so hopeful in moulding the character of young people, and though it does not emphasize the training which is due to the collision of minds among the boys at school and the under-graduates at a University, yet it has rendered invaluable service to humanity by educating them in the current problems.

21. THE POWER OF THE PRESS

Introduction. The press has been called the Fourth Estate : the other three Estates being the Lords Spiritual, the Lords Temporal, and the Commons. Such is the power exercised by the press.

In modern times the power of the press is based on the spread of Education. Where readers are few, newspapers must be few, and can appeal directly to only a small minority of the population. In a country like England where even the poorest man can read, the newspapers are many, and thus influence the majority of people.

Newspaper mould public opinion. The majority of readers are uncritical. They do not think for themselves. They go to newspapers to take their opinions ready-made. They have no opinions of their own : their opinions are those expressed by the newspapers.

The press through public opinion controls the Government. No democratic government can long withstand a strong public opinion on any question. Sooner or later it must yield to public opinion or be driven out of office. It is, therefore, quite clear, if the press controls public opinion and public opinion controls the government, then the press ultimately controls the Government. Such is the political power of the press. The pen is indeed mightier than the sword.

This power may be used for good or evil. The power of the press is a blessing if it disseminates through newspapers unbiased and unprejudiced opinions on public matters. But it is a great evil if it produces papers that are frivolous, prejudiced and corrupt and if it caters to the worst tastes of the people for the sake of gaining influence and money.

A commercial press tends to evil. The commercialising of the modern press is an evil. A newspaper is a business concern, and is meant for profit. To command the largest scale, it must satisfy the tastes of the people who like everything that is sensational and exciting. It can-

not, therefore, maintain a serious, lofty and healthy tone. A country that has an independent and clean press is blessed indeed.

22. COURAGE

Outline :

1. Definition.
2. Two kinds of Courage—Physical Courage and Moral Courage.
3. Examples.
4. Moral Courage is Superior to Physical Courage.
5. We must try to cultivate Moral Courage.

The Essay. Courage means bravery. It is the quality of the mind that allows us to face danger, pain, etc. without fear.

Sir William Slim in his beautiful essay, "What Is Courage" says that courage is a mental state. To him, it is an affair of the spirit. Again, it is not only a virtue but the only virtue. It is the basis of all virtues.

It is usual to speak of courage as of two kinds—Physical Courage and Moral Courage. The distinction is sound ; for a man can have one without the other. By Physical Courage we mean the courage to face Physical Courage, such as pain, wounds, or death. By Moral Courage we mean courage to face hatred and public ridicule. A soldier who can face shells and guns, may be unable to face the mockery of his comrades. He is physically brave, but a moral coward. On the other hand, there are men who are capable of defying public opinion for the sake of conscience, but who cannot face bodily torture. Such persons are morally brave, but physically cowards.

To be really great person, one should possess both these types of courage. Similar is the case with nations. Sir William Slim gives the example of the Japanese who have plenty of physical courage but lack in moral courage·

William Slim compares our Physical Courage to our reserves in a bank. If we overdraw we become bankrupt. Likewise, if a heavy call is made on the physical courage of a man, he becomes weak and eventually falls ill. This is a very important point for all those who deal with man in any capacity. William Slim further divides all brave men into two categories—those who live on their nerves, and those who have not got any nerves. The first type of people have quick intelligence and vivid imagination. The other type has no imagination and accept things in a cool, matter-of-fact manner.

Moral courage is superior to physical courage. It often takes a lot of moral courage to tell the truth. Little George Washington showed it when he refused to lie to his father about cutting the orange tree.

Bacon says that a moral coward is more afraid of offending men, then he is offending God by lying. "To stand alone, to go against public opinion, to rouse opposition, contempt and hatred, by daring to do what is right —this takes a lot of moral courage".

Physical cowardice may be due to weakness of nerves; but moral cowardice is a fault. We must learn to do right though the heavens fall.

23. SILENCE

Outline :

1. Man is a social animal. He is very fond of noise.
2. People do not talk with an aim of communicating their ideas but to join the conversation.
3. Many of us enjoy conversation when we are given the chance of speaking. This is bad.
4. A good conversation is based on sympathetic imagination.
5. The fear of dark is based on fear of silence.
6. Too much of everything is bad.

The Essay. Man is a social animal, therefore he is

fond of noise in the world. He dreads silence, so he tries to break the silence wherever he goes. If there is a conversation going on, and even though he might know it as something utterly useless, yet he would desire to join it. He would like to talk under all circumstances. We join a conversation not because we want to gain something but simply to break the monotony of silence. Some people are fond of talking of such things as have no interest for others. But this is not the secret of good conversation. A good conversation is always based on sympathetic imagination in which two persons might have common feelings of joys and sorrows and the like. The conversation of a party of three often comes to a failure because two of them find a common topic. In their zeal, they discuss the common topic and completely ignore the third man. It is just possible that the two persons were at the same College or University. Naturally, they have enough material to talk about. But the third man feels bored. In short, for a good conversation, new notes of sympathy are important.

We are, indeed, fond of noise, We go to the villages with the aim of listening to another kind of noise—the noise of the birds and animals.

The famous proverb, "Speech is Silvern, Silence is Golden" reminds us of the importance of Silence. But too much of everything is bad, hence it follows that man should adopt only the reasonable and normal course. He should think twice before he speaks.

24. THE ART OF READING

Outline :

1. The right choice of books and the right way of reading them.
2. Books for the hour and books for all time.
3. Right ways of reading different types of books.
4. Virginia Woolf stresses the need of following one's own inclinations.

5. We should start with biographies and memories.
6. Then we should read novels.

The Essay. People who have no taste for reading miss one of the purest pleasures of life. The art of reading concerns the choice of books, and the right reading of the books chosen.

Ruskin divides books into two classes—books for the hour, and books for all time. A book for the hour "is simply the useful or pleasant talk of some persons whom you cannot otherwise converse with, printed for you", for example, accounts of travel, interesting discussions on current questions, light fiction and so on. There is no harm in reading such books ; but such books should not take the place of true books—books for all time. Such great books have stood the test of time, and preserve the highest thought of the world's great thinkers. It is the right reading which gives the mind true cultrure.

Bacon, in his essay "Of Studies," says : "Some books are to be tasted, some to be swallowed, and some few to be chewed and digested". He means that some books are to be read only in parts ; others to be read but not curiously ; and some few to be read wholly, and with diligence and attention.

Viriginia Woolf in her essay, "How Should One Read A book," stresses the need of following one's own inclinations, impulses and tastes. One should allow oneself to be dictated by the preferences, likes and dislikes of others but should act quite independently. Freedom and independence are the spirit that rules the sacred precincts of the library. A library contains a large number of books of all which cannot be studied by one person. In order to derive the maximum pleasure from reading, one should make a mental selection of books and read them leaving aside one's own bias, preconceptions, prejudices and preferences, nor should one be influenced by opinions of others.

In order to study literature, it will be good for us if

we start biographies and memoirs. They take us from place to place, from house to house, introducing us to new people. Thus, we pass from one end of English Literature to another and many windows of the past are lit up for us. But in reading these books particular care should be taken lest our personal opinions should be affected by the prejudices and preferences of others.

After biographies and memoirs we should read novel. Novel reading is a difficult and complex process. We had better choose an author and stick to him.

The first process of reading is to receive impressions from a book faithfully. Secondly, we should compare them with the best of their kind, and in this way, we shall know the real value of a book.

25. GIFTS

Outline :

1. People do not know how to make their selection regarding gifts.
2. A gift should indicate the love of a person for the person to whom the gift is presented.
3. A gift should be the expression of mutual regard.
4. Flowers are superior gifts.
5. The only true gift is that for which you have exerted yourself to utmost, *e g.*, a poem by a poet, lamb by a shepherd, corn by a farmer.

The Essay. The offering of gifts is apparently something very innocent. It is meant to show the love and regard which the giver has for the one to whom they are given. But, actually, it is something very delicate and involves risks.

If the gift we receive indicates in any way that the giver has not understood our nature, we feel alienated from him, instead of coming closer to him. If it indicates a disregard for our taste and is offered to us slightly, we feel hurt. If it openly advertises our dependence on the giver, we beome inimical.

Emerson in his famous essay "Gifts" says that we must exercise great care in the offering of gifts for man is vain by nature. He delights in being self-sufficient, and, therefore, if his vanity is injured, he never forgives the patronising bestower of the gifts. His offence is so great that he is ready to offend his benefactor whenever the occassion arises. If, on the other hand, we are glad on receiving a gift, the giver feels offended. He thinks that we value his gift more than his own person. So it is evident that the very purpose of gifts is defective. Instead of producing mutual love and respect, hatred is created which, otherwise, never would have been born.

The first rule to be observed while giving a gift is to find the first need of the receiver. If a man is in dire need of something, and he has not the means to satisfy that need, he naturally can be pleased only with what he wants. In such a case, the proper course is to acquaint ourselves with the need of the receiver, and then to try our utmost to relieve him of his distress. So it is better to consult the man concerned as to what he would like to have. It may be a pair of shoes or money to buy food with.

But the true character of a genuine gift is that it should pour out the love of the giver for the receiver and thus evoke a response in the heart of the latter. The gift must be the flowing of the one unto the other and *vice versa*. It is possible only when we give a gift keeping in view the nature and taste of the one whom we give it.

According to Emerson, rings and jewels and costly things prepared by others are not suitable gifts. Such costly things are symbols of sin and blackmail. He, therefore, believes that flowers are superior gifts. He further likes the gift of fruits also. For him, the fruits are the best of commodities. In short, Emerson likes a beautiful gift rather than a useful one.

26. AIMS AND OBJECTS OF ADULT EDUCATION

Outline :

1. A very important problem.
2. The aim of adult education should be the liberation of the qualities of an individual.
3. The adult should not be made to feel that he is lonely.
4. The period of adulthood comes after the period of youth.
5. Adult education should be so aimed that it develops the sense of responsibility in the individual.
6. It should not teach nationalism but love for humanity.

The Essay. The problem of Adult Education has become very significant and the educationists of different countries of the world recognise its importance. However, its aim is not the encroachment upon the leisure of the adults as was done in the Fascist regimes of Germany and Italy. There, adult education was popularised for political reasons and through it the people were made warlike. Unesco, through adult education, aims to create a sense of responsibility and love for mankind in the adult.

The possibilities of war create hatred. The need for peace has been generally recognised. Both issues are simultaneously present in our minds, hence the anxiety. In the age of material progress, if moral obligations disappear, man is liable to believe that the outbreak of war is easier than the maintenance of peace. However, these days war-time co-operation has reappeared for nobler reasons. The nations are wondering how they can live together. But peace requires more skill, imagination and also more heroism than battles do. Moreover, everybody in peace time must realise his responsibilities and duties, as peace requires unity of mankind.

Adult Education should be based upon the international brotherhood. It must enable the adults to understand other people and appreciate culture. It must create in them the simplicity of impulse and breadth of vision. The future of civilization can only be ensured if adult education is directed towards creating a sense of responsibility in all aspects of human life and to bringing about reconciliation of man and humanity.

Man is a social being, his community is worldwide and his duties are on the increase. Under these circumstances, adult education should lead individual to a living culture where the rights of individuals are guarded, selfishness is discarded and the moral solidarity of mankind is maintained. Adult education is yet in the beginning and no decisive programme has been calked out for it. However, it must be stressed that adults should not be denied training in the art of reading and writing, though the ultimate aim of education consists in training individuals for the progress of civilization.

27. HOW TO AVOID ROAD ACCIDENTS

Outline :

Introduction. Road accidents talk place because of speeding.

Middle. The suggestion to avoid the road accidents (1) driving tests should be made stiffer (2) stern action should be taken against transport companies whose buses are often involved in accidents.

Conclusion. We can also avoid accidents by observing the rules of road.

The essay. Road accidents are almost unavoidable in big cities. Speeding is the occasional cause of accidents. Until some effective curbs are imposed on this fatal tendency it is doubtful whether our highways will become any safer than they are. Two steps appear absolutely necessary. One, driving tests should be made stiffer and as far as possible, only the most experienced drivers

should run vehicles on the more crowded highways. Secondly, stern action should be taken against transport companies whose buses are often involved in accidents. We can avoid road accidents by observing the rules of the road. It does not mean unbridled liberty but putting restrictions on one's conduct. Liberty, if abused, would result in confusion. There would be lawlessness, if one were to have his own way in everything. Personal liberty may be enjoyed but the feelings of others must be respected and honoured.

Alfred George Gardiner in his article, "On the Rule of the Road" gives the example of a Russian lady. She was walking in the middle of the road. When asked to walk on the footpath, she refused to do so saying that she had liberty and freedom. Therefore, she would not abide by the rules of the road. Gardiner asserts that it was abuse of liberty. If she could walk in the middle of the road, a taxi driver could do the same, hence the possibility of accidents.

We must bear in our mind that the policeman who controls the traffic in a busy thoroughfare and checks a law-breaker is not cruel. He stands for our safety. He safeguards liberty in the real sense.

We can do whatever we like in our private life but we should not do such acts as collide with other people's interests. You can definitely sing or enjoy music all alone but you have no right to play a musical instrument when others enjoy sleep at night.

Gardiner has quoted another instance of a person who behaved like the Russian lady who travelled with him in a railway train and dwelt npon miscellaneous topics, his son's achievements, mistakes of political leaders and cause of disturbance in his study of a blue book. He did not possess the social sense.

28. KNOWLEDGE IS POWER

Outline :

1. Knowledge is power.
2. Knowledge reveals to us the source of power.
3. In the past, wise men realized that brute force is like a giant slave.
4. Educated nations have raised the structure of civilization.
5. John Henry Newman says that knowledge denotes quest after truth. It is not a means to an end but an end in itself.

The Essay. Knowledge is a power. This is true, whether the power which knowledge gives be used for good or evil. By his knowledge of medicine, the doctor or the Hakim can cure disease and save his patient's life. But a rogue, by his knowledge of some secret, can plague his victim under the threat of disclosure. In short, the man who knows has an advantage over the man who does not know. In this way, the educated classes have always been able to rule over the ignorant.

'Knowledge is power, said Francis Bacon. Knowledge reveals to us the source of power. Knowledge tells us the method of harnessing the power that is hidden in nature. A weak person, armed with automatic machine gun, puts to rout a regiment of hundred soldiers.

In the course of human history wise men quickly realized that brute physical force is like a giant slave who is always at the disposal of powerful master. The master may not be a giant of physical strength. He may be a thin and leran person, but his knowledge must be great. The strongest and the fiercest animals in nature have been overpowered by men. But all those primitive races who have not cared to develop ther brain power, have practically gained nothing. On the other hand, educated nations have raised the grand structure of civilization, harnessed nature's power and bridged oceans by means

of ships, cables and wireless. The powerful nations today are those who are best equipped with knowledge.

John Henry Newman, in his beautiful article "Knowledge is its Own End", says that knowledge denotes quest after truth. Consequently we should no try to find out the purpose or end of University Education. We should clearly understand that knowledge is not a means to an end but an end in itself. After acquiring knowledge, we no doubt come to possess numerous further advantages, yet we never care for these advantages when we begin to seek knowledge—absence of which is evil and disgrace. There is no definite end of knowledge so far as material gains are concerned but knowledge gives refinement and enlargement of mind.

After the necessaries of life are provided, every individual wishes to know and to learn things and the removal of ignorance is a source of happiness for man. Materialists and practical men cannot understand this, but we can say that knowledge is an end in itself.

Newman has an intellectual approach towards this subject. However, it is obvious that it is his superior knowledge and intelligence that make man the master of creatures superior to him in physical strength. Again, man has harnessed nature's power and bridged oceans by means of ships, cables and wireless with his knowledge.

29. THE ADVANTAGES OF UNIVERSITY EDUCATION

Outline :

1. Meaning of education.
2. Meaning of University Education—education received in a regular and recognized institution.
3. Cardinal Newman is against amassing for knowledge alone.
4. Newman believes that the business of a college or University is to train the minds and intellects of its students to make them perfectly healthy.

5. He aims at discovery and contemplation of truth.

The Essay. The word 'Education' has been derived from a Latin source. It means 'to draw out'. True education, indeed, is the drawing out of the mental faculties, not a mere putting in of so much knowledge.

In the true sense, University education means education received in a regular and recognized institution in the regular and recognized courses of studies. In other words, it means formal learning. Taken in the strict sense, it means completing the graduation course of studies.

Cardinal Newman in his article, "The ideal of a University" agrees with the popular conception of University that it is a place where students acquire much knowledge on many subjects. But he disagrees with the idea of amassing of knowledge alone. He admits that knowledge is the indispensable condition of the expansion of mind and the instrument of attaining it. But it is not everything. The end of liberal education, in Newman's view, is not mere knowledge considered in its matter. In his opinion the business of a College or University is to train in the minds and intellects of its students in such a way as to make them perfectly healthy. He insists upon this cultivation of the intellect as the one and the only end that a true University should keep before itself. He calls this intellectual culture by several names. Sometimes he names it, philosophy, sometimes enlargement of the mind, sometimes intellectual illumination. But, whatever the name, the idea sought to be emphasized by Newman is clear. In his view, a University in its bare idea, is not concerned with either moral impression or mechanical production. It may not exercise the mind either in art or in duty. But if it has given its students intellectual culture, it has done its work. It should educate the intellect to reason well and satisfactorily in all matters. It should enable its alumni to move towards truth and ultimately to grasp it.

Cardinal Newman takes care to distinguish between Liberal Education and Useful Education. He continues that the philosophical temperament that is developed in us by a University, teaches us that research and system are ends in themselves distinct and apart from the effects that they may produce. The true University teaching may not result in our learning any definite art. But it does help us in holding as our idea the discovery and contemplation of truth.

30. THE UNITED NATIONS

Outline :

1. The United Nations was organized in 1945.
2. After the World War II, the people were fed up with the war, hence the Organisation.
3. Aim of the Organization—work for permanent peace.
4. The General Assembly is the most important organ of the United Nations.
5. The Security Council has eleven members five of these are permanent members.
6. There are many specialized societies such as International Bank, F.A.O., UNESCO, UNICEF and WHO. These are all welfare societies.

The Essay The United Nations came into being in April 1945, when the World War II was coming in a close. This war had brought misery and destruction to many nations. Therefore, they were fed up with it. Now they wanted peace. The necessity of coming close to one another was never so urgent as towards the end of this war. It was to meet this cry that the United Nations was established. Its principal aim was to work for a permanent peace and prevent war as far as it can. Again, it aims at developing friendly relations among different nations of the world. There is no doubt that the United Nations has not succeeded in completely removing the possibility of war for ever, but it has achieved surprising results in the field of social work.

Living standards in many countries are very low. These low standards are likely to create discontentment. This discontentment may lead to war. So the United Nations aims at studying the living conditions of many under-developed countries. The Organization also helps these under-developed nations in solving their social and economical problems. The members of the United Nations sit together and then plan to improve the living conditions of the backward nations.

The United Nations Day is observed on 24th October every year. On this day we make a new pledge to advance the cause of brotherhood and peace in the world.

General Assembly is the principal organ of the United Nations where every member nation is represented. It has a number of committees that work under it, the chief of which is Security Council. There are eleven members in the Security Council. China, France, the United Kingdom, the USSR, and the United States are its permanent members. The other six members are elected by the General Assembly for two years. The five permanent members are very important. Each one of them enjoys the veto power.

The Chief Officer of the United Nations is the Secretary-General who is appointed by the General Assembly. There are several other bodies which are associated with the work of United Nations. There is an International Bank which advances loans to backward countries for useful purposes, such as roads, railways, canals etc. F.A.O. is yet another society which deals with the problem of food and agriculture. This society sends experts to the less advanced countries so that they should help them to increase the production of their farms. There is still another society called UNESCO. This society aims at advancing knowledge, science and culture to the less advanced countries. This is a very useful society. Besides, UNICEF and WHO are there.

The former is the welfare society for children and the latter is the World Health Organization.

31. HOW TO BE HAPPY

Outline :

1. It is very difficult to define 'happiness.'
2. Four qualities are necessary for achieving 'happiness.' They are : balanced mind, satisfaction, courage and hopefulness.
3. Bearn Wolfe describes three attitudes towards life. They are : Turnip attitude, business attitude and the attitude of the artist.
4. The world is a big playground in which the players play their part.
5. An idler is rarely a happy man.
6. We should, therefore, have healthy amusements and hobbies to fill our leisure hours.

The Essay: It is very difficult to define 'happiness.' It is a quality and attribute of good life. It knows no standards and limits. Four qualities are essential for achieving happiness. They are, balanced mind, satisfaction, courage and hopefulness. Practically all human woes can be cured if courage and understanding are applied to them. Happiness like virtue can be learned. The simile of art and life is very apt and appropriate. Like a sculptor and a painter you must know your material and design. You must influence the people who come in contact with you and you should try to adjust yourself to your environment. You must choose the right material and right tools. You must have a clear conception of your goal. You should not set impossible tasks before you. Take into consideration your capabilities, choose a design out of which you can carve out a beautiful design. Bearn Wolfe, in his article, "Living As Fine Art" explains three attitudes towards life. The first attitude is that of turnip, which grows, matures and finally decays. It is purely instinctive

behaviour. It consists in being born, eating, drinking, sleeping, maturing, mating, growing old and dying.

The second attitude is the business attitude. With this attitude, life becomes a sort of business. Just as a businessman behaves selfishly, so does the person who approaches life with a business attitude. He is possessed with the desire of having more wealth. He has only one aim in life, to accumulate wealth. This is a very unhealthy attitude which has a very bad effect on our social structure. It is just like poison which takes away life slowly. It leads to crime, perversion and wantonness. The attitude is the attitude of the artist who carves a beautiful picture in stone. He takes a rough stone, his chisel and a hammer. But before doing so he has a vivid conception of the form he is going to create. He is not only happy with his creation but also contributes to the happiness of the world. This is the best attitude towards life. We should, therefore, try to develop the artist's attitude towards life.

The world is a big playground in which the players play their part, while the others look on their game. They, too, share their joy. Those who do not take interest in the game, deprive themselves of an opportunity for enjoyment.

An idler is rarely a happy man. Most grumblers are lazy people with nothing to occupy their minds and their time. A man who has a congenial occupation finds happiness in his work. *We should, therefore, have healthy amusements and hobbies to fill our leisure hours. "All work and no play, makes Jack a dull boy". A man who has not learnt how to use his leisure time wisely, will not be happy. Games, sports, music and reading will add* much to the pleasure of life.

32. THE APPAREL OFT PROCLAIMS THE MAN

Outline :

Introduction. We can judge a man's character by the dress he wears.

Middle. Dress plays a very important part in a man's life.

Conclusion. One should be on one's guard. One should avoid hurried conclusions.

The Essay. You can judge a man's character by the dress he wears. If you meet a man dressed in gaudy garments with a coloured silken handkerchief thrust in the pocket of his coat, a gorgeously coloured tie round his neck, and a flower in his button-hole, you will at once conclude that he is a dandy who, like a peacock, wants to display his 'feathers' to all and sundry. If you find a person dressed in over-fastidious fashion and in tip-top attire, you will at once conclude that he has a feminine partiality for dress. Again, a person dressed in flamboyant colours or in an over-smart way will at once strike you as a fop. On the other hand, if you meet a man who is careless and indifferent about his dress, you will at once feel that he is either a happy-go-lucky fellow or a man to whom tastes and fashions in dress do not matter much. And we always call him a simple man who is unostentatious in his dress. So much about the style of the dress. But even the manner of putting it on will tell us much about a person's tastes and habits whether he is neat and tidy or is slovently and untidy. A person who wears clean clothes, polished boots and a brushed hat will at once strike you as a man of clean habits and as possessing an abundant social sense. So it is clear that from the simplest and the most unostentatious dress to the highly flaming scarlet, from the simplest plaid to the most up-to-date Western fashion, each art and colour is a revelation of the psychology of the wearer behind it.

Dress plays such an important part in man's life that it is aptly spoken of his material self. It reveals oneself. Carlyle says, "Man's earthly interests are all hooked and buttoned together and held up by clothes." In the choice of material, in the colour and the fit, one's character is revealed. Ruskin has said, "Tell me what

you like and I will tell you what you are." This is true of dress also. For "the apparel oft proclaims the man."

At the same time, one must beware of depending too much on one criterion of personality. Great scholars are proverbially absent-minded. We must, here as everywhere, avoid hurried conclusions, and try to sum up our impressions of a man with the aid of all available data, of which dress, though very important, is only one.

33. DREAMS

Outline :

Introduction. Dreams are different from waking life.

Middle. Space and time lose to the dreamer their reality—sometimes, we lose our identity in the dreams and dream that we are someone else—unfulfilled desires are fulfilled in the dreams.

Conclusion. Dreams can be interpreted in different ways.

The Essay. Dreams are very different from waking life, but it is extremely difficult clearly to define in what the difference consists. When we are dreaming, we are nearly always convinced that we are awake, and in some cases real experiences have been mistaken for dreams. The latter mistake forms the subject of a celebrated Spanish play called 'Life a Dream', and of an amusing story in the 'Arabian Nights' in which a poor man is for a jest treated as a mighty monarch, and it is contrived that he should afterwards think that all the honourable treatment he had actually received was merely a vivid dream. Sometimes even after waking, we may be doubtful whether our dream was a reality or not, especially if we happen to fall asleep in our chair and do not remember the circumstance of having fallen to sleep. Of course, this doubt can only arise when there has been nothing in our dream that seems impossible to our wakened mind. It is, however, only in rare cases that a dream exactly copies the experience of our waking hours. As a

rule, in our sleep all kinds of events seem to happen which in our waking hours we should know to be impossible. In our dreams we see and converse with friends who are at the other side of the world or have been long dead. We may even meet historical or fictitious characters that we have read about in books. We often lose our identity and dream that we are some one else, and in the course of a single dream may be in turn several different persons. Space and time to the dreamer lose their reality. It is possible in a dream that lasts a few seconds to appear to have gone through the experiences of many years. The limitations of space may also vanish into nothing, so that we seem to travel to the most distant parts of the universe with the rapidity of thought. Our imagination gains in some cases such complete control over our reason that we can contemplate all such contradictions to our ordinary experience without the least feeling of wonder. But this is not always the case. It is impossible to assert as a universal rule that in a dream nothing, however extraordinary, can surprise us. Sometimes dreamers do have a feeling of wonder of their strange experiences. Nor can we say that the moral reason loses all control in our sleep. It does indeed sometimes happen that good men in their dreams seem to do without the slightest compunction horribly wicked deeds, but, on the other hand, even the dreamer sometimes hears the voice of conscience. The origin of dreams may in many cases be traced to internal or external causes. Nightmare is frequently due to indigestion or ill-health. When a dream is connected with an external cause, it is often possible to trace some resemblance between the cause and the effects, although our imagination erects a great dream fabric on a very small foundation. Instances are quoted of a dreamer who dreamt that he was wandering through regions of polar ice and woke up to find that he had kicked off his bed-clothes, and another who, going to sleep with a hot bottle at his feet, dreamt that he was walking over the crater of a volcano. The sound of a whistle heard at the moment of

waking may make us dream of a long-continued struggle to catch a railway train on the point of starting. In other cases, a dream originates in something that the dreamer saw or was thinking about just before sleep came upon him.

Coleridge once fell asleep in his chair after reading 'Kubla Khan ordered a palace to be made., The idea worked upon his imagination, and the consequence was that he composed a fine poem in his sleep. When he woke up, he remembered perfectly the lines that had presented themselves to his mind in the form of a dream and he immediately began to write them down. Unfortunately he was interrupted in the middle of his task by a visitor, after whose departure he could remember no more, so that the poem is only a fragment. Not only the imagination but also the reason has been known to do good work in dreams. There are instances of mathematicians solving in their sleep problems that they had vainly puzzled over when awake. All the facts that we have been considering are so various that they chiefly illustrate the extreme difficulty of making any general statement about dreams. They show that in many cases, dream life is very different from real life, and that in other cases the mind of a sleeping man works much in the same way as if he were awake. Perhaps the only definite general statement that can be made on the subject is that imagination even in sleep cannot originate anything, although it has an almost unlimited power of uniting together in more or less unusual or even in impossible combinations what we have actually experienced.

34. FEMALE EDUCATION

Outline :

Introduction. It is the height of selfishness for men to deny education to women.

Middle. Education enables a mother to consult such modern books as will tell her how to rear up her children into healthy men and women—it is the duty of mother to educate her child at home. Unless she is educated, she cannot do so.

Conclusion. It is wrong to believe that the intellect of women is so weak as to be incapable of receiving and benefiting by education.

The Essay. It is the height of selfishness for men, who fully appreciate in their own case the great advantage of a good education, to deny these advantages to women. There is no valid argument by which the exclusion of the female sex from the privilege of education can be defended. It is argued that women have their domestic duties to perform, and that if they were educated, they would busy themselves in their books and have little time for attending to the management of their households. Of course, it is possible for women to neglect necessary work in order to spare more time for reading sensational novels. But women are no more liable to this temptation than men, and most women would be able to do their household work all the better for being able to refresh their minds in the intervals of leisure with a little reading. Nay, education would even help them in the performance of the narrowest sphere of womanly duty. For education involves knowledge of the means by which health may be preserved and improved, and enable mother to consult such modern books as will tell her how to rear up her children into healthy men and women, and skilfully nurse her husband or her children when disease attacks her household.

Without education she will not be unlikely to listen with fatal results to the advice of superstitious quacks who pretend to work wonders by charm and magic. But, according to a higher conception of woman's sphere, woman ought to be something more than a household drudge. She ought to be able not merely to nurse her husband in sickness but also to his companion in health. For this part of her wifely duty education is necessary, for there cannot be a congenial companionship between an educated man and an uneducated wife who can converse with her husband on no higher subjects than cookery and servants' wages. Also one of a mother's highest duties is the education of her children at the time when their mind is most amenable to instruction. A child's whole

future life, to a large extent, depends on the teaching it receives in early childhood, and it is needless to say that this first foundation of education cannot be well laid by an ignorant mother.

On all these grounds female education is a vital necessity. But it is sometimes urged that the intellect of women is so weak as to be incapable of receiving and benefiting by any but the lowest form of education. Such an assertion could hardly be made by anyone who considers for a moment the instances afforded by history of women who have shown conspicuous ability in statesmanship, literature, science and art. The list of women who have by their intellectual power won for themselves an eminent position in history is a long one, and would be still longer if in the past they had enjoyed the same educational advantages as were given to them. If education is confined to mere book learning, there is a danger that women may, from physical weakness, succumb to the intellectual strain put upon them in their studies at school and college. The remedy of this is to remember that physical training is an essential part of education, and to allow women the opportunity of strengthening their physical powers by regular exercise, especially by exercise in the open air, so that they have the good health necessary for the profitable prosecution of their studies.

35. AIR RAID PRECAUTIONS

Outline :

Introduction. Air raids are very dangerous.

Middle. Some measures—now black out is observed.

Conclusion. All these safety measures minimize the destructive character of air raids.

The Essay. During the earliest period in the history of man, men fought on land ; then as days progressed, they built boats and ships and fought with each other on the seas. Now during the present century, airships or aeroplanes have come into vogue more and more, and men have begun to fight in the air.

The fight between one warplane and another or

between two armies of warplane can be destructive enough. But modern combatants have rarely got that sense of chivalry by which one warplane will fight against only another warplane. Modern warfare is ruthless. It believes in inflicting as much damage as possible on the enemy, through whatever means are available. Thus air raids of the civilian population have become a part of modern warfare.

The worst feature about air raids is that they work havoc on the helpless civilian population. Bombs of a highly explosive character are rained from the air and they burst and kill whoever might be in their way. In their explosion they set fires to buildings and cause havoc. More inhuman still poisonous gas bombs are released from the air, and many of them scald, burn and kill men, women and children in the most barbarous way one can think of.

Since the civilian population is most affected by these air-raids and since, individually, they can do nothing against them, it has become part of the duty of the state to protect them from the worst ravages of air raids. This has come to be known as Air Raid Precautions or, in its shortened form, as A.R.P.

A.R.P. is a very broad term and has come to mean a wide variety of arrangements. People are furnished with gas-masks by putting on which they can escape the worst effects of poison-gas. Underground air raid shelters are provided, and to these the people rush up as soon as the alarm of an air raid is given. Every important town has quite a number of air raid shelters. Some such shelters are also built above in the steel and concrete. Then again, all the most important buildings and places are camouflaged, that is to say, they painted over in a manner that makes them look like trees and fields.

Also, during night time, a complete or partial black-out is observed, so that enemy aeroplanes may not spot the place. Fire engines and hoses are kept ready for

use in case of explosive fire and underground hospitals for treating the wounded are also built.

All these precautions minimize to a large extent the destructive character of air raids. But there is no complete preventive or precautions against air raids. The people might not have time to take to air raid shelters. The attack might be so sudden. In any case it is impossible to prevent buildings being razed to the ground and more frequently cattle and animals suffer. Our air raid precautions, over which millions and millions of pounds are spent every year still leave us unprotected against the worst ravages of air raids.

The only real and hundred per cent air raid precautions we could take would be so to mobilize public opinnion as to abolish air raids altogether and consider them barbarous and criminal.

36. ARE WE HAPPIER THAN OUR FOREFATHERS ?

Outline :

Introduction. Our forefathers lived when the world had not made much progress.

Middle. We are the product of modern age, hence we have every facility to enjoy.

Conclusion. Though we are blessed with thousands of amenities of life, yet we find unemployment and starvation on all sides.

The Essay. Our forefathers lived at a time when civilization, as we understand it at the present day, had not made much headway. The wonderful and epoch making inventions of modern science were unknown to them. They lived for the most part confined within their own country and had practically no intercourse with the outside.

But we are in an age in which civilization has made considerable progress and this progress continues unaba-

ted. Modern means of communications and transport have opened wide the gates of the different countries of the world. It is no longer necessary for us to remain shut up within the four corners of our own country. We can now freely mix with the peoples of the world. Modern inventions have revolutionized, so to say, the present-day world.

But though our forefathers belonged to an age in which there was not much of this modern civilization, it must not be supposed that they were a set of barbarians. On the contrary, the absence of this civilization made them the simple and contented people they were. Their wants were few and these few wants were easily satisfied. There being no facilities for transport, all that was produced in the land remained in country. They thus enjoyed peace and plenty. Because of their simplicity and contentment there was no necessity for them to impoverish their country by sending out her wealth to foreign countries in the hope of making money. Thus the want of the very things which are supposed to improve the economical condition of a country and to add to its material welfare, served to make our forefathers happy and prosperous.

We who belong to this age of the progress of civilization and the development of science have every facility to enjoy the so-called benefits conferred by the latter. But with all that civilisation and science have done for us, are we really happy? Experience tells us that modern civilization, in spite of its apparent benefits, has done more harm than good. The peace and contentment which our forefathers enjoyed are no longer existent. We are no longer simple folk our forefathers were. The present-day civilization has created artificial wants and luxuries, for the satisfaction of which money is essential, have produced in us a greed for money. This greed for money is sought to be satisfied with trade and commerce.

Though in the present day we have been blessed with a thousand and one amenities of life such as railways,

motor cars, electric lights, fans and so on and so forth, these have not been able to confer upon us real happiness. In spite of increased trade and commerce, we find unemployment and starvation on all sides. A few rich people may enjoy the luxury of a motor car, but can that be said to be universal happiness? Are the masses and the middle class people, who form the bulk of population of a country and by whom prosperity and happiness of a country is to be judged, happy? The answer is an emphatic No. The only point in which we may be superior to and happier than our forefathers is in the interchange of thoughts and ideas with the rest of the world, which modern civilization has made possible. There is some intellectual happiness in this. But this happiness can only be enjoyed by the fortunate few. It can, therefore, be safely said that in general we are in no way happier than our forefathers.

37. THOSE WHO LIVE IN GLASS-HOUSES SHOULD NOT FLING STONES AT OTHERS

Outlines :

Introduction. The meaning of the proverb—those who themselves are weak should not criticize others.

Middle. Examples.

Conclusion. The proverb teaches the value of caution in life to those who are not strong enough to measure swords with their superiors.

The Essay. Those who live in glass-houses should not fling stones at others, that is, those whose own position is weak should not criticize others for by so doing they invite troubles and miseries on their heads. For persons whose own position is not too sufficiently strong, it will do little good if they try to pass remarks on those who are placed high. He is an extremely unwise courtier who by his mischievous remarks tries to arouse the fury of the king who can have him killed in an instant. So it is essential that everyone should not try to throw missile

at those who are his superiors and can at any time bring about his ruin.

All of us know the story of a jester who was a great favourite of the king and whom the king had allowed a great deal of liberty. The jester hardly realised his true position. Thinking that he was a royal favourite, he went to the length of playing practical jokes upon the nobles and lords who pocketed all sorts of insults from him in silence. Foolish as the jester was, he did not stop here. He went a step further, and one day offended the king himself by his foolish joke. The king at once condemned him to death. So the jester whose position in life was extremely weak, invited ruin on his head by throwing stones at the king And who does not know the story of that courtier whose life was taken by the king when on being asked who was a great rogue he had replied, "It is the king himself?" Little did the foolish courtier realise that the situation in which he was placed was extremely perilous and that a frank jest at the king would cost him his life. The proverb teaches the value of caution in life to those who are not strong enough to measure swords with those who are placed in such a position as can do untold harm to them.

38. SELF-HELP

Outline :

1. Its meaning.
2. Dependence is a curse.
3. Advantages of self-help.
4. Conclusion.

The Essay. Self-help is the habit of standing on one's own legs with confidence. God helps those who help themselves. He has no sympathy for the shirker who cries aloud to him for help and never puts his own shoulders to the wheel.

Every man should bear his own burden. To be dependent on others is a curse. Living on charity robs

us of independence and undermines every manly virtue. A nation that is composed mostly of idlers can never prosper.

The habit of self-help should be acquired in early life. Children should not be helped too much when they dress or work. He who begins with crutches retains them to the end. In school and college, the habit of self-help should be insisted on from the beginning. The student's own tendencies should be given free-play so long as they do not lead to mischief. ·The teacher's duty is to help and guide. In games also, the player who relies on his own efforts is sure to succeed.

The importance of self-help as means to individual or national progress and prosperity, has been admitted on all hands. Efforts from within always bring out our latent virues and strengthen our character. Most men do not know their own worth, because they always depend upon others and never exert themselves. But if they can once dispel this timidity and boldly stand by themselves, they will find that there is nothing to be afraid of. What once appeared to be beyond their capacity will soon be quite within their power.

Nothing is sweeter than what we earn by the sweat of our brow. Gifts, however, are not half so pleasing as the coarse fare earned by honest toil. No work is well done, unless we do it ourselve. Great men have never depended wholly on subordinates. Napoleon himself carefully inspected his army, and nothing escaped his vigilant eye. Wellington similarly looked to the minutest needs of his army. So to be great, happy and successful in life we should never depend on others for what we might do ourselves.

39. THE DUTIES AND RESPONSIBILITIES OF STUDENT LIFE

Outline :

1. Who are students.
2. The seed time of life.

3. Cultivation of good habits.
4. Obedience.
5. Choice of company.
6. Conclusion.

The Essay. Student life is that part of our boyhood which is spent in preparatory training for the practical duties of manhood. Not only boys and youth in schools and colleges but even those who receive training at workshops and laboratories are students. Student life may be called the seed time of life. What we sow then, we reap in advanced age. But at this stage very few realise the importance of this fact. We are then strangers to the stern realities of life. Hence, most youths are likely to grew thoughtless and irresponsible unless they are properly trained. It is the duty of parents and guardians to bring home to their wards their duties and responsibilities.

In student life we should cultivate good habits and avoid forming bad ones. All our qualities are but the result of habits that we have formed in our early years. We are laborious or lazy, honest or dishonest, sympathetic or indifferent, according as we have been in youth. We should be particularly careful not to form bad habits.

While we are students, our understanding is immature. We have then seen but little of the world. We are not in a position to judge between right and wrong. Our sence of responsibility is not sufficiently developed. Hence the best course for young students is to allow themselves to be guided by their elders.

Next in importance is the choice of company. We can, from boyhood, judge which of our companions are good and honest and which of them are bad and wicked. Our guardians, teachers and even neighbours warn us against mixing with lazy and wicked associates, however tempting their company might be.

The next duty of a student is to be diligent. Dili-

gence makes up for deficiency in memory or even poverty of intellect. It works miracles in the intellectual world.

Thus it follows that when we are still students we should cultivate good habits and get rid of bad ones, for new habits are easily formed but old ones cannot be easily given up.

40. HOLIDAYS AND HOW TO SPEND THEM

Outline :

1. *Meaning*—Holidays are days of recreation.
2. A vacation should be spent properly.
3. Holidays have a special charm of their own.
4. Conclusion.

The Essay. Holidays are days of recreation and rest. When after hard work for several months vacation comes, the student hails it with joy.

Every period has its proper use. A vacation also should be spent properly. During this time students should not think much of their examinations. They should spend the vacation pleasantly, reading light literature, exchanging greetings with friends and visiting places of interest. A vacation may be best enjoyed in going out on pleasure trips. In England a custom has grown up of going out hiking. You take a few articles of clothing in a knapsack, throw it over your shoulder, and then march on, from village to village, living just as naturally and simply as you can. It not only gives one the pleasure of sightseeing but trains one to bear hardships with a cheerful mind.

If the vacation is properly used, every boy may begin his lesson after the vacation with a refreshed and a cheerful heart.

Holidays have a special charm of their own. They refresh our minds, add to our joy, and greatly increase our capacity for work.

41. CONTENTMENT

Outline :

1. Meaning of contentment.
2. Contentment and satisfaction.
3. Secret of happiness.
4. No wealth is like a quiet mind,
5. Contentment is the elixir of life.

The Essay. Contentment is self-satisfaction with one's own position. It enables one to bear calmly the hardships and miseries one has to face in life.

Contentment is not the same as satisfaction. Contentment is inborn, while satisfaction depends on outside objects. When a man get what he wants, he is said to be satisfied. But a mind that hankers after more and more cannot gets real satisfaction. The contented man does not hanker after what he has not.

Contentment is better than riches. A contented man is generally blessed with comfort, ease and happiness. He is much superior to a mere rich man. Riches cannot give us happiness ; they are only a means to that end. Besides, they often prove to be a source of immense troubles and anxiety to the persons who own them. But the happiness of the contented man is permanent as it depends upon no external circumstances.

Contentment sweetens and brightens life. It unlocks the gates of joy. It keeps the mind above distressing passions such as envy, jealousy, ambition and greed. It leads to truth, piety and humility.

True contentment must be distinguished from wrong contentment. We may be very uncomfortable in life, our food and clothing may be deficient, our houses may be narrow and dirty, and we may not make any attempt to better ourselves. In such cases our contentment is

wrong. True contentment consists in being patient and happy in the situation which is suited to our means and faculties. It is generally admired by the good and the wise who try their best to practise it in their lives.

The virtue of contentment may be cultivated and developed. Just ask yourself in your cooler moments the simple question whether you have already as much as you really require, or more than you really require. In fact, many of us have already much more than we actually require ; yet we hanker after more. Thus we are disturbed by a sense of perpetual want that robs us of true happiness. In his impartial distribution of blessings God has showered many gifts on us ; and surely we shall find that we possess them, even if we don't strive for them. Why shall we not remain contented then ? Contentment is a heavenly blessing. It begets charity and sympathy. It leads to truth, piety and virtue. It takes our thoughts heavenwards and gives us salvation.

42. USES OF PUBLIC LIBRARIES

(P.U. 1968)

Outline :

1. Importance of public libraries.
2. Books contain the best wisdom.
3. Books are the best company.
4. Proper reading of good books gives true culture to mind.
5. Such libraries help research.

The Essay. Libraries are the storehouse of knowledge. A library contains books on different subjects. People have their own likes and dislikes. Some people love literature and are fond of reading books written by the eminent authors. Others are interested in historical books. Still others are interested in research work in a special field. All these books can be found in a public library.

A public library offers easy access to books of all kinds to its members. Even the rich people cannot have their personal libraries, hence the setting up of a public library is the greatest responsibility of the Government.

The importance of a public library cannot be over-emphasised. Once, Thomas Carlyle said that the true University of modern days is a good library. A library has great educative value. In a poor country every one cannot receive the University education. However, by making a regular use of a good library, a person will come in contact with the great minds of the world. A library affords perfect freedom. One is free to attend a library wherever he pleases.

Books are the best company that one can have in this world. Whenever we are not satisfied with our present world, there is another world which is open to us for all times. This is the world of books and we can enter this world if and when we desire. Books entertain us. They are permanent sources of amusement as well as instruction.

Books contain the best wisdom arrived at by great minds after a lifetime experiences and study. Therefore before reading a book you must ask yourself whether you are willing to work like a mine digger. Books are the best companions which a man can have in solitude.

Proper reading of books gives the mind true culture. By reading books, we can understand the people of other countries, their likes and dislikes, their customs and their feelings. In order to get the maximum pleasure from reading, one should try to make a healthy selection of books. There are good as well as bad books. Consequently, we must avoid the bad books and read only those books which are of a universal and permanent interest. Books are our practical guides in all our difficulties and their friendship is genuine.

By setting up more and more public libraries in our country, we can remove illiteracy. Again, the place ef good libraries in our higher education is equally important.

We can judge the progress of any country on the basis of the number of libraries it possess. A library cultivates a taste for reading in those who do not possess it. It also develops the taste of willing readers.

The scholars can make research only with thc help of good libraries as this is an age of research. In an underdeveloped country like that of ours, we need more and more facilities of public libraries. Every Municipality in Pakistan should set up a good public library.

43. T.V. OR RADIO : WHICH IS BETTER

Outline :

1. What is a Radio ?
2. What is a Television ?
3. We can also see the photograph of the speaker or the singer on the Televion set.
4. It seems that the speaker or the singer is just before us.
5. The boxing, the football matches and election scenes can be seen on the Television set.
6. It is very useful invention.

The Essay. Radio is the miracle of science. A turn of your radio dial, and the programme of your choice comes right into your living room—a commentary on a cricket match, the news of the day, church or mosque services, plays, stories, poetry, politics. Another turn of dial, you are in Europe, at sea somewhere in America.

In order to bring these programmes into your home thousands of persons in many radio studios around the world are speaking into a microphone. This instrument is something like the mouthpiece of your telephone. It

picks up the sound of your voice and carries it away on electric currents. Travelling at the rate of 186,000 miles per second. This means that if you are speaking into a radio microphone, before your classmates in the last row, you can hear the sound of your voice.

Radio requires acting with your body, for it is only your voice that carries the story of play on the ether waves. No costumes are seen, no facial expression, no bodily movement. Everything must depend upon voice.

Television means the process by which scenes can be transmitted by radio and reproduced on receiving instruments. It is an improvement upon the radio broadcasting system. When we tune our radio set, we can only hear the voice of the person speaking at some radio station. But on a Television, we can also see the photograph of the man while listening to his voice. It seems as if the man is speaking just before us. As far as music is concerned, we also hear the music of the musician. Again, we can see his physical features While his performance is in progress, we enjoy his music very much for we have the feeling that he is singing before us. His presence on the Television set makes all the more difference. A football match being played at a distance of five hundred miles can be enjoyed at a Television set. Likewise, boxing matches, assemblies, symposiums and debates can be watched on the Television set.

Television does not mean seeing the distant object. It consists of impressing upon electric currents and on other waves the variations in light and shade visible to the eye in that distant object, and reforming them into an exact copy of the original upon a plate at the receiving end. What one sees there is a copy of the original. The essence of the Television is that this copy is forwarded with great speed almost instantaneously. Every image that the eye sees is made up of varying degrees of light and shade as may be more readily grasped from a photograph. From the operator's point of view, process

of transmitting a Television picture from one point to another comprises three stages :

1. Scanning of the scene that is, dividing it up into small parts and converting the light and shade valves of these parts in a certain sequence into corresponding tremors in an outgoing electric current.
2. Electrical transmission of the effected waves from this operating point to the receiving station.
3. Reconstruction of the image at the receiving end.

Obviously Television is much better than the radio because we can not only hear the voice and sound of the speaker or singer but also his physical features. The image on the Television set is real and gives pleasure to the senses. In this way, our experience is complete in every respect. The ears hear the voice and sound, the eyes see the physical features. For instance, the commentary of a hockey match on a radio set is much more different from a Televised programme of the same event. The Televised programme is certainly more pleasing than the commentary.

44. THE MONSOON

(P.U.—B.A., 1968)

Outline :

1. The Monsoons in Pakistan.
2. Their effect.
3. The rainy season does us good.
4. It also brings inconveniences.
5. Conclusion.

The Essay. The southwest monsoon that blows over Pakistan from the Arabian Sea and the Bay of Bengal, brings in the rains. The heat of summer turns a large quantity of water in these seas into vapour, which mixes

with the air above ; and when the monsoon breaks out, usually in the month of May or June, this rain-bearing wind is cooled by contact with the cooler currents of air or cold mountain tops, and the vapour is condensed into cloud and causes rain.

During this season the sky looks threatening. Heavy, black clouds, charged with rain, roll across the sky close to earth's surface. Violent blasts of wind blow. The sun remains hidden behind the clouds for days together, and rain falls in torrents. Sometimes rain continues for days together. Tanks and ponds that dry up in summer are filled up again. Rivers get muddy and overflow their banks, while the fields appear to be vast sheets of water. In many villages one has to go about in boats. The landscape appears green. Dry leaves fall from the trees and new ones sprout in their place.

The rains are a great blessing. They purify the atmosphere, wash away the filth that accumulates on the surface of the earth, lessens the intense heat of summer, and stimulates the growth of vegetation and crops. The joy of the farmers knows no bounds, if there is sufficient rain in this season. After a shower they merrily proceed with their ploughs and oxen towards the fields.

The rainy season, no doubt, does us immense good. But it also brings in some inconveniences. Village roads become impassable ; outdoor games and outdoor works are rendered difficult and men become dull and less active and lose their appetite. Many diseases, such a malaria, diarrhoea and dysentery break out. Snakes come out of their holes. Floods in rivers cause serious damage by washing away houses and destroying crops.

The monsoons are a great blessing for Pakistan because it is an agricultural country and depends largely on rain for agricultural operations. If there is no periodic rain, there will be scarcity and famine. So the discomforts and inconveniences of this season sink into insignificance, when they are compared with the immense benefit it confers.

45. PAKISTANI MUSIC

(P.U.—B.A., 1968)

Outline :

1. Its origin.
2. Its scope in Pakistan.
3. Radio music.
4. Need for music schools.

The Essay : The origin of Pakistani music goes back to Indian classical music. For Hindus, music has always been a part of their worship. It has always been a ritual with them.

The Hindus are idol-worshippers. They have their gods and deities in the form of idols, so they have always sung the praises of their gods and deities. It is heartening to note that the Indian classical music is regular and methodical. It has a regular grammar according to which different ragas are formed. There are two basic things in music. They are : *Sur* (سر notes) and *Lai* (لے rhythm). A beginner has to have the knowledge of notes, that is, he must be able to distinguish among different *Sur* of *sa*, *ray*, *ga*, *ma*, *pa*, *da*, *ni*, *sa*. Then he has to learn about the different beats according to which a raga is sung. For instance, there are sixteen beats in *Teen Tal*. A singer has to conform himself to the beats and the circle of sixteen beats.

The origin of Pakistani music goes back to Indian classical music, but Muslims have also contributed a lot to the Indian classical music. Tan Sen, a great musician in Emperor Akbar's time, was a Muslim. Amir Khusro, a great Muslim seer and saint, gave new forms of *Thumri* and ragas to the Indian classical music. Amir Khusro was a genius. He introduced new ragas which are popular even to this day.

Today, we are only familiar with the Pakistani music which is heard on a wireless receiving set. By means of

a simple apparatus set up in one's house, we can daily listen to songs, instrumental music, concerts, speeches and dramas from a great distance.

Within a very short period of time, Pakistani music has become very popular in Pakistan, though it is the large cities and their suburbs alone that can get the benefit of radio installation. In Karachi and Lahore, there are thousands of houses that have got radios in them. Relatives, friends and neighbours come to those houses which have radio sets.

In Pakistan, music suffers from a very great handicap. It is a fashion to hear music on the radio set but it is a sin to hear music being performed before you. As far as radio music is concerned, there is hardly an important place where all the residents speak the same language and the radio programme has to be adjusted that at different times, different sections of the people might listen to songs sung in their language. Complaints are constantly made that programmes are unsuitable or that daily selections are not representative. It is to be hoped that radio music will be so arranged as to satisfy the various sections of our people.

It is high time that research may be mude in Pakistani music. For this end in view, a network of music schools may be started in our country. These schools will prepare scholars in music who will cater the needs of our country. Pakistani music, like Indian music has regular notation so that it can be written. Much work is needed in this field for music has been in the hands of professionals. These professionals. being very selfish, checked the flow of people. It is time that our educated class should come forward and shoulder the responsibility of research in music so that we may have new tunes and ragas with us.

46. A CHARACTER SKETCH OF A BEGGAR

(P.U.—B.A., 1968)

Outline :

1. Meanings of begging.
2. Kinds of boggars :
   (*a*) Poor people or cripples.
   (*b*) Professional beggars.
3. Causes of begging :
   (*a*) Poverty.
   (*b*) Disability.
   (*c*) Idleness.
   (*d*) Encouragement by the people.
4. Remedies :
   (*a*) Employment.
   (*b*) Kidnapping must be checked.
   (*c*) Begging should be discouraged by the people.

The Essay. Beggars are those persons who live on the earnings of others. They arouse the pity of others and get alms. There are usually two kinds of beggars :

1. Poor or cripples.
2. Professional beggars.

1. There are poor people in our society. They cannot keep their body and soul together. Sometimes, there is disease in their family with the result that they spend all they earn. The demands of the disease are so great that they have to beg. Poverty obliges them to beg. Again, some of them are blind or lame. They are unable to earn, so they are forced to beg.

2. Professional beggars are very clever and can discriminate between different types of people. They sit near the courts and address the farmers or make appeals to the sentiments of the women.

Causes of Begging. Poverty is the main cause of begging. In our country, there is ill distribution of wealth. The rich are becoming richer and the poor, poorer. There is no social or economic security for the common man.

There are people who cannot earn their living because of some physical defect. Some are blind, others are lame, still others are suffering from incurable disease like tuberculosis. Obviously, such people are incapable of earning their livelihood.

There are people who do not like to work. They are idlers. They are seen in cities and towns, especially at those places where people are credulous and simple folks. They wander about in the markets or the roads which are most frequented ones. They resort to many tricks and artifices. They are generally clad in dirty and worn out clothes. They tie bandages on their legs. Sometimes, they approach the rich people and arouse their pity by telling them that their dear relative is dead and they need money for his funeral rites. They are very particular to meet the women because they are credulous. We have seen many professional beggars rolling in dust before the women. They cry at the top of their voice that their children are starving. Usually, the women are taken in and they give the beggar what they can spare.

Some children beg under compulsion. Usually, they are kidnapped ones who have been kidnapped by the professional beggars. The boys go from door to door telling people that they are orphans and they have nothing to eat.

The people of our country are very religious and

also very generous for all those who approach them for begging. Most of the people think that they can go to heaven by offering alms to the needy. Thus, it is through the encouragement of people that the beggars are on the increase. In every city and town, we come across able-bodied persons, dressed in rags wandering about from house to house for begging. Our masses are afraid of the curse supposed to come from the mouths of annoyed beggars. Thus, the beggars get more than they need.

Remedies. We can discourage begging by making clear to the masses that there is no special glory in giving charity to able-bodied persons. If the masses are convinced, there will be a gradual lessening of the number of beggars in our country.

The state may devise laws for checking the growth of beggars. In cities like Karachi and Lahore there are strict laws against the beggars. In these cities, the Government has established homes for the poor. But such homes must be established in every town of Pakistan. But the Government is incapable of doing anything substantial without the active cooperation of the people. Unless the people agitate against the beggars, this evil cannot be rooted out, In this connection, mass conscious ness is required. Our masses are illiterate. They do not think about the social problems; For them, begging is not a curse. To them, it is a path to heaven. They want to go to heaven by giving alms to the people not knowing that this will breed idleness in the beggars. The beggars easily get alms, therefore, they shirk work.

For some persons, begging has become a fine profession. They kidnap some children, go to the other wing of the country and thrive at the begging of small children. The Government is taking strict measures in this respect. Under the able guidance of our President many boys been recovered from different camps where small children were made to work from morning till evening.

In the end, we must say that with the mutual good-

will of the Government and public, this problem can be easily solved.

47. WOMAN'S PLACE IN THE HOME AND THE COUNTRY

(P.U.—B.A., 1968)

1. Status of women in the past.
2. Status of women in the present times.
3. Views of narrow-minded people.
5. Need of women doctors.
5. Need of women magistrates.
6. Conclusion.

The Essay. In the past women were considered as bond slaves of men. Home was considered a woman's only proper sphere. A woman was illtreated in the primitive society. She had no rights or privileges. She was supposed to burden the entire household duties.

In the social and political life of our times, the status of woman has been raised. Legally she enjoys a status equal to that of man. In Pakistan she is emerging from the depths of ignorance and superstition. Our women have contributed a lot to the political awakening of the country. When the Muslim League revolted against the ministry of Sir Khizer Hayat Khan, many thousand women came out of their houses and fought for the freedom of their country. At present, the Asian woman is becoming more and more conscious about her obligation to her country. She is trying to learn from the examples of other countries. When they learn that the women of China, Russia and Yugoslavia have actually fought in the regular armed forces, they feel an urge to make any sacrifice for their country.

There are some narrow-minded people who think that woman is different from man both physically and mentally, so she has no right to meddle in the social and political affairs. They further believe that the function

of woman is to rear children. Such narrow-minded persons cannot give equality with man. They argue that she is likely to become wild and dashing by leading an active outdoor life. With her liberal outlook she loses an essential part of her modesty. It is the height of absurd thinking. We must get rid of the idea that woman is inferior to man.

The importance of woman in the social life of a country cannot be over-emphasised. The woman is an equal partner with man in all affairs of life. Thus, she has the same political rights and privileges as man and must be allowed to exercise them for the progress of the whole nation. In the past, women have given good account of themselves. History bears it out that women like queen Elizabeth, Victoria, Nur Jahan and many others proved to be highly capable rulers.

It is heartening to note that Pakistani women are gradually coming out of their shells. They are getting training in every walk of life. They are taught domestic economy, healthy bringing-up of children and a working knowledge of midwifery.

In an under-developed country like that of ours, we need active participation of our women in every walk of life. We need women doctors and women judges. Our women of the villages and of the poor classes are leading a miserable life. They suffer pain and sorrow silently. On account of their modesty and shyness, they cannot confide in male doctors, hence the need of women doctors. Hospitals for women, under the charge of women dociors are a great necessity in this land.

There is a great need for lady magistrates in Pakistan. Man enjoys the privilege of being judged by man. Why should this privilege be denied to women? One can always be better understood by person of one's own sex. Thus, in the interests of women, we should have women magistrates.

Thus the place of women in the social and political

life of Pakistan is assured. She has gained independence in domestic as well as social matters. She has proved her worth as a teacher, as a nurse and a doctor. She has started a struggle to gain perfect freedom and equal status with man in all walks of life. It is hoped that when she gets perfect freedom, she will not misuse this privilege.

ESSAYS IN OUTLINES

48. BORROWING MONEY

Introduction. Sometimes necessary in trade and business but often ruinous in its consequences.

Advantages. Sometimes life may be saved and credit maintained. Sums borrowed may be profitably employed in Trade.

Disadvantages. Accumulation of interest. Loss of self-respect and peace of mind. Loss of friendship ; litigation ; hopeless ruin.

Conclusion. Evils may be mitigated by legislation restricting moneylending.

49. DELAY IS DANGEROUS

Introduction. Opportunity comes but once in life—unless we avail ourselves of it, we shall never get it again.

Evils of Procrastination. Work cannot be done well unless done in time. Other duties are left undone. Severe mental and physical strain often involves loss of health. Want of punctuality causes inconvenience to others and sometimes ruins business.

Conclusion. A stitch in time saves nine. To do things in their proper season is the key to success.

50. THE VALUE OF TIME

Introduction. Time is money—time is more valuable than money.

Secret of Success. The wise man makes proper use of time.

Evils of Idleness. Idleness is a great enemy of time.

Conclusion. Right use of time is the secret of life. Once we cultivate the habit of punctuality we shall find time for anything and come out successful in life's struggle.

51. HONESTY IS THE BEST POLICY

Introduction. The best way of doing a thing is to do it by honest means.

Reward. Honesty always carries its own reward with it—an honest man is loved by the world and respected by all.

Dishonesty corrupts the mind and degrades it.

Honesty is a pearl of the first water.

52. A ROLLING-STONE GATHERS NO MOSS

Introduction. A person who constantly changes his plans and mode of action cannot succeed in life.

Middle. When a man changes his profession or occupation for another commits a serious mistake.

End. Patience and well directed effort is required for success in life.

53. PENNY WISE POUND FOOLISH

Introduction. True economy does not mean the art of curtailing every item of expenditure.

Middle. If you buy a cheap piece of cloth it will soon be torn—if a company refuses to pay fair salaries to its employees it will get incompetent men.

End. He who grudges the necessary expense fails in life.

54. A RAINY DAY

Introduction. A typical rainy day in August.

Middle. (*i*) The morning—the constant drizzle and wind.

(*ii*) The street outside.

(*iii*) The feelings of men on a rainy day.

(*iv*) The garden.

Conclusion. How the day ended.

55. A PICNIC

Introduction. What is picnic ?

Middle. (*i*) Occasion and time. Description of the party.

(*ii*) Means of conveyance. Articles carried.

(*iii*) Scenes and scenery on the road-side were extremely delightful and These made good appetising to all.

(*iv*) Description of the destination. A village where the party was accorded a very cordial reception.

(*v*) How time was spent. Played indigenous games.

Conclusion. Safe return to the city late in the evening. Relating of incidents to friends and relatives.

56. A VISIT TO A CIRCUS

Introduction. What is a circus ?

Middle. (*i*) Time and occasion of the visit.

(*ii*) Tents and other paraphernalia of the circus.

(*iii*) Various animals showed their tricks to the spectators.

(*iv*) Description of the main items of the show.

(*v*) The roles of the clowns were very interesting.

(*vi*) The gymnastic feats were of an exceptionally high order.

Conclusion. A very interesting and thrilling show affording wonder as to how the beasts are tamed.

57. A WRESTLING MATCH

Introduction. What is a wrestling match ?

Middle. (*i*) Wrestling is a test of one's physical strength, and no less of tricks.

(*ii*) A wrestling match is duly advertised before it actually takes place.

(*iii*) It is very exciting and creates many an anxious moments for the spectators.

(*iv*) Many people gather and take their seats—the arena is in the centre. The competitors sit near the bout.

(*v*) Referees are there—rivals, shouts of applause.

Conclusion. The prize awarded to the winner who is honoured very much.

58. HOLIDAYS

Introduction. What is a holiday ?

Middle. (*i*) Original meaning—holldays for pious thoughts.

(*ii*) Holidays means days of leisure and rest.

(*iii*) The necessity of holidays kill the monotony of work.

(*iv*) Holidays enable us to meet our friends and relations.

(*v*) Holidays give us joy and thereby prolong our life.

Conclusion. The indolent cannot feel the joy of holidays. They are a source of joy only to those who work.

59. AN ECCENTRIC FRIEND

Introduction. Saeed, a friend of ours, is an odd sort of boy. We always laugh at him.

Middle. (*i*) Saeed cuts his hair and dresses himself in a peculiar way. His large nose. small eyes, and narrow chin give him a peculiar look. He has also a bump upon his head.

(*ii*) His character is strange. He often wakes up and starts reading at three in the morning. In the class he makes all sorts of ridiculous remarks. He puts such questions to the teachers as set us laughing.

(*iii*) He is a good sportsman. But if you ask him to play in a match, he is bound to score a goal against his own side.

(*iv*) He is very fond of debates. He takes one side and argues for the other. Saeed is a difficult man to manage.

Conclusion. Though so eccentric, Saeed is really harmless.

60. THE STREET IN WHICH YOU LIVE

Introduction. It is called street. It is a fashionable street.

Middle. (*i*) Some famous men of the city live in our street.

(*ii*) The shops in our street. We have cloth shops, and we also have a market. In this market we find things cheaper than we do in other markets.

(*iii*) There is a school in our street, and a large mosque.

(*iv*) All the day cars, tongas and buses are passing along our street. We hear all sorts of noises and cries. At night it is well lighted.

Conclusion. I wish to live in this street all the time.

61. BLESSINGS OF GOOD HEALTH

Introduction. What is health? "Health is Wealth" Importance of good health in our life.

Middle. (*i*) Health and struggle for life. Health—a source of enjoyment.

(*ii*) Relation between body and mind. A healthy body means a healthy mind. One follows the other as night follows the day.

(*iii*) Health first, then worldly pleasures.

(*vi*) Young men should take proper care of their health. If health is lost, all is lost.

Conclusion. The blessings of life can be best enjoyed by those who possess good health.

62. NECESSITY OF DISCIPLINE IN CORPORATE LIFE

Introduction. The definition of discipline.

Middle. (*i*) The significance of individual discipline as well as discipline in corporate life. Its importance in the life of a nation.

(*ii*) Discipline of one's own self is at the root of all discipline in corporate life.

(*iii*) The progress of social life depends upon the observance of strict discipline.

(*iv*) Discipline is necessary for the saving of time and energy.

Conclusion. Life without discipline is bound to end in failure.

63. THE VOICE OF THE PEOPLE IS THE VOICE OF GOD

Introduction. The modern era is an era of democracy ; an awakening of the people is seen almost everywhere in the world.

Middle. (*i*) People now-a-days want to give out that they are the real masters.

(*ii*) Public opinion—a great force and factor in the life of modern times.

(*iii*) But people are yet too idle, too illiterate and too fickle to think and express their ideas correctly.

(*iv*) The worth of public opinion is judged by the sobriety, activity, seriousness and intelligence of the people.

(*v*) Sober and serious public opinion is regarded as the voice of God ; otherwise, it is looked down upon as the voice of Satan.

Conclusion. Concluding remarks.

64. LOOK BEFORE YOU LEAP

Introduction. Meaning—one should not take behind risks in life.

Middle. Our second thoughts are our best. The man who fails to do this thinking, generally ruins himself. It is thinking and pausing to consider that reveals the true nature of things.

Conclusion. Too rigid a following of this proverb makes one too cautious, too selfish and positively mean. However, some thinking is essential before a man takes some step.

65. THE OLD ORDER CHANGETH YIELDING PLACE TO NEW

Introduction. Change is the law of nature. The world of Nature and man is constantly passing through changes. Nothing remains nor can remain in the same state for ever.

Middle. Everywhere, whether in nature or in the world of man, the phenomenon of change is ever present.

Examples of river, moon and the sun. The change in the world of man occurs on an extensive scale—the thoughts and ideas in men's are constantly passing through changes.

Conclusion. The law of change is necessary, for it is the sauce of life. It is change which gives relish to life and makes it worth living.

66. PEACE HATH HER VICTORIES NO LESS RENOWNED THAN WAR

Introduction. We generally associate the word 'victory' with war and battle. We think of Battle of Plassey and Karnatak wars but blessings won by victories of peace are greater in number.

Middle. Faraday's discovery of how to generate electricity led to the electric telegraph and the telephone.

Again, wireless and broadcasting have shortened time and space for us. The doctors and the scientists have brought about a great revolution in the world of medicine and inventions. People behind the anti-slavery movement earned a great victory.

Conclusion. Thus, it follows that peace hath her victories no less renowned than war.

67. LITTLE THINGS ARE GREAT TO LITTLE MEN

Introduction. Meaning of the proverb—Distinction very often comes through contrast. A man getting a

salary of two hundred rupees would be considered a very rich man among the labourers.

Middle. Examples : How a village school master is considered as a prodigy of learning—A clerk in the office considers himself as the pivot of the whole office.

Conclusion. Little men have very few ambitions and those could be easily fulfilled.

68. THE CHILD IS THE FATHER OF THE MAN

Introduction. Meaning of the proverb—All that will come out in the character of the full-grown man is already present, though as yet undeveloped, in the child.

Middle. Wordsworth believes that just as the morning foreshadows the day, so does the child reveal the future man it is going to be, showing all those tendencies which subsequently become distinct.

Conclusion. This saying throws some light on the education of children. Real education is not stuffing knowledge into the minds of children, but in the developing of their latent faculties.

69. ALL THAT GLITTERS IS NOT GOLD

Introduction. Appearances are often deceptive and things are not what they seem.

Middle. This proverb guides men through the pitfalls of life. Usually, the ugly woman with the help of make-up looks attractive. People are very clever—they give ordinary stones the appearance of precious stones. Scoundrels dress up like gentlemen.

Conclusion. We should be on our guard and never allow ourselves to be deceived at the hands of cheats.

70. LOVE THY NEIGHBOUR AS THYSELF

Introduction. This famous saying has its origin in the Jewish commandment.

Middle. Neighbour stands for all mankind, for all who live, breath and exist. Love and sympathy, charity and kindness are to be given to all.

Conclusion. The truly noble and wise leaders of mankind have been those like Buddha, Prophets Christ and Muhammad who taught men universal love and sympathy.

71. HANDSOME IS THAT HANDSOME DOES

Introduction. Meaning of the proverb.

Middle. Life is a development in which the endeavour of man should be to travel daily towards greater and greater perfection. A life which has no direction to move in and in which one only lives in the physical sense is called vegetation.

Conclusion. Superiority of ethical marit over material merit is an established fact. Let us, therefore, be not dazzled by a man's brilliant talk, his clothes and his smartness.

He may only possess a selfish heart and dishonest brain.

72. MAN IS THE ARCHITECT OF HIS OWN FATE

Introduction. Meaning : The fortune of a man depends upon his own self.

Middle. A man who possesses a stong will and a firm determination finds all difficulties solved. Examples of Napoleon, Hitler and Mussolini.

Conclusion. It is thus clear that man cannot improve his condition in life or get fame and fortune unless he wills it and acts in accordance with his wish. Those who exert their will are sure to find that fortune is theirs.

73. DRAMA AS A SOCIAL FORCE

Introduction. Drama is a great social force.

Middle. There are people who think that art is quite useless and has no ethical significance. Then, they believe that those who preach social or economic equality or justice through this medium, are really interested in policies and *not* drama alone.

Conclusion. Many of the greatest dramatists of the West are propagandists. G. B. Shaw is a propagandist through and through. Galsworthy, too, is a propagandist. He pleads for social reforms in all his plays. Ibsen stirred the whole Europe by writing and producing his play "A Doll's House".

Thus, it follows that Drama is a great social force.

74. WHY I LOVE PAKISTAN

Introduction. It is very difficult to account for one's likes and dislikes.

Middle. I love Pakistan for it is the land of brave and courageous people—I love Pakistan for it contains many historical and ancient monuments—It is the land of great saints—I like its people.

Conclusion. I love Pakistan for many reasons.

75. COMPULSORY MILITARY TRAINING

Introduction. The history of the world is the history of wars—The wars of Troy, the wars of conquest and

wars of religion that exacted a heavy toll of human lives —The colonial wars—bloodshed and disaster.

Middle. If war is the heritage of the past and peace is only a dream—then we have to think of ways and means of preserving territorial integrity, nationality, culture, religion and institutions.

Examples of conscription in the Western countries.

Conclusion. Advantages—It inculcates in youth the spirit of brotherhood—it keeps everyone physically fit—it keeps the young men hail and hearty—a disciplined man becomes a useful citizen of the state.

76. THE POWER OF FRIENDSHIP

Introduction. Friendship is based upon intimacy, close acquaintance, familiarity, mutual co-operation and mutual confidence.

Middle. We want real friends who are bountiful, liberal and open-hearted. Friendship multiplies joys and divides grief—It is in the company of a friend that we feel quite at home—we are free to say and to do whatever we like.

Conclusion. True friendship is a thing to be prized above all treasures—but the selection of a friend must be carefully made.

77. CRUELTY TO ANIMALS

Introduction. The person that loves all created objects can never go wrong—"He prayeth well who loveth well."

Middle. Most people do not realize that animals too, are living creatures—there are innumerable ways in which we illtreat the animals—most of our beasts of burden are underfed and overworked—examples of donkeys, horses and bullocks.

Conclusion. Much of the cruelty is unnecessary and

can be prevented. We must realize that the dumb and helpless creatures serve us like faithful slaves. Some suggestions to prevent the cruelty to animals.

78. STRAY DOGS (P.U. 1962)

Introduction. Meaning of stray dogs—the dogs who wander about—the dogs who are homeless—the dogs who are wandering at large or lost.

Middle. Such dogs are a great source of nuisance. They flock near the shops and horrify the visitors with their barking. They take away chickens from houses. They bark at peaceful citizens to make them nervous. They snatch eatables from children. Sometimes, they bite the peaceful citizens who have to undergo treatment for a long time. Sometimes, persons bitten by a mad dog suffer from rabbies, a fatal disease.

Conclusion. Such dogs must be killed. It is a duty of the Government to provide for such dogs. The people should also co-operate with the authorities in this respect.

79. CHEWING THE BETEL LEAF (P.U. 1962)

Introduction. People of India and Pakistan chew the betel leaf.

Middle. A useless habit – waste of money and loss of health. People become very fastidious in taking the betel leaf. They also chew tobacco with the betel leaf. The people who take the betel leaves usually stain the floors and walls with spitting.

Conclusion. This habit must be discouraged for it is a worthless habit. It should be banned in view of the general health of people.

80. A HAIR-CUTTING SALOON (P.U. 1962)

Introduction. Meaning of hair cutting saloon. It is a place where people go for their hair-cut.

Middle. Different kinds of hair cutting saloons.

Some barbers are very fastidious about decoration of their saloons. They exhibit pictures of different styles of haircut. They keep good furniture in their saloons and provide all sorts of facilities to their customers. But some hair cutting saloons are an apology for saloons.

Conclusion. Hair-cutting saloons must be supervised by the health officers of the respective towns. They must be kept clean and tidy to prevent disease.

81. THE PURPOSE AND VALUE OF TEACHING THE ENGLISH LANGUAGE IN PAKISTAN (P.U. 1962)

Introduction. The introduction of the study of English in our country has been a useful thing, in as much as it has brought us into contact with the Science and Philosophy of the West.

Middle. To make a foreign language the means through which all knowledge should be imparted to the people of a country, however, is a different thing from teaching that language. This is a very harmful thing. Much time is wasted in mastering the foreign medium of instruction. The student's power of thinking and self-expression suffers.

Conclusion. English should be taught in Pakistan as a second compulsory language. Stress should be laid on Functional and Remedial English as has been recommended by the Commission on National Education.

82. THE DESIRABILITY OF NOICE ABATING SOCIETIES IN PAKISTAN (P.U. 1962)

Introduction. Noise frays the nerves, lessens efficiency and robs us of sleep—there is great hustle and bustle in the cities. The shopkeepers switch on their radios on the highest pitch.

Middle. In 1959 John Colonnel, a Londoner, founded

Noise Abatement Society—the Society made a campaign against unnecessary noise—The Noise Abatement Act became Law in 1963. Today a complaint signed by three people is enough to obtain a court summons, for the owner of a Radio—one person's signature is sufficient if the local Health Department agrees that the noise is a nuisance.

Conclusion. The callous attitude cf our people makes it necessary to organize Noise Abating Societies in our country.

Essays set in the University Examinations

83. PAKISTAN FROM AN QPTIMIST'S POINT OF VIEW (*P.U. 1965*)

Outline

Introduction.

1. Pakistan is the fifth largest state of the world with a population of nine million and an area of 350,000 miles.
2. During the last eighteen years, Pakistan has shown great potentialites of progress.

Middle.

3. With a clear and straightforward policy of our President, we are going abreast with the rest of the world.
4. The settlement plan for Pakistan includes two storage dams, seven link cannals, five barrages and a system of tubewells and drainages. The settlement programme is a tremendous undertaking.
5. In industry, we are heading towards progress.

Conclusion. Under the guidance of Zulfiqar Ali Bhuttoo is likely to become a first rate country in a few years.

84. THE POWER OF PUBLIC OPINION (*P.U. 1965*)

Outline

Introduction.

1. The newspapers can play a great part towards influencing the public opinion.

Middle.

2. The editors can influence the minds of the readers through their editorials.
3. The readers can express their ideas in the letters to the editor.
4. These letters can mould the opinion of the readers.
5. The newspaper may spread false propaganda.

Conclusion.

1. The editors of the newspapers must feel their responsibility towards their nation and curb all unhealthy propaganda.
2. The newspapers can play a great part in eradicating social evils from our society.

85. ROUTINE (*P.U. 1965*)

Outline

Introduction.

1. Meaning of Routine. It means the normal way of doing things.

Middle.

2. Routine is a good thing for things are done under rules.
3. Sometimes, the routine becomes very dull and monotonous for too much time is spent in the disposal of the cases.

Conclusion. Routine is a good thing provided that discrimination between important and unimportant cases is made.

86. CHOOSING A VOCATION (*P.U. 1965*)

Outline

Introduction.

1. Everybody in this world has to follow one profession or the other.

2. Every man is not suitable for all kinds of work.
3. A haphazard choice of a profession makes man unhappy.
4. One may earn one's living, but it makes him unhappy if he does not like the nature of work.
5. In the modern society, there are many openings and one finds oneself at a loss as to which line to choose.

How to choose a profession.

6. If a person finds himself smart, he may follow the legal profession.
7. If he finds that he is exceptionally good at figures, he may take up accountancy.
8. One should consider whether one is physically fit to undergo the particular nature and amount of labour that the profession in question demands.
9. It often becomes difficult for a young man to judge his capacities himself.
10. It is the duty of the guardian of a young man to keeps an eye on the ward, to notice his particular likes and dislikes and guide him in the choice of profession.

Conclusion. One should select one's profession after thorough consideration.

87. DIPLOMACY (*P.U. 1965*)

Outline

Introduction.

1. Diplomacy means cleverness in dealing with people so that they shall remain friendly and willing to help. It means tact.
2. We have to flatter others to get work from them.
3. We have to flatter our officers.
4. We have even to flatter the children for teaching them good habits.
5. All the nations have their diplomats—their business is to conduct negotiations on behalf of their respective nations.

Conclusion. Diplomacy is useful in every walk of life.

88. SCIENCE AND SOCIETY (P.U. 1970)

Outline :

Introduction. Definition of Science-Science means knowledge arranged in an orderly manner.

Middle. Three things are responsible for the progress of science. They are : 1. The scientific attitude. 2. The invention of scientific instruments. 3. The application of mathematics.

The Essay. A layman has no clear ideas about scientific outlook. The scientist is always busy in his experiments so that he has no time to define science.

Science means knowledge arranged in an ordely manner, especially knowledge of the way in which one event causes another. When a scientist says that a book is unscientific, he usually means to say that the book is badly arranged or the book carries the personal prejudices of the author or the author has drawn some conclusions without sufficient proof. On the other hand, scientific work means an orderly arrangement based on sound evidence. It has only one object, of finding out the truth. In fact, science means a vast collection of facts expressed in clear language so that anybody can test their truth.

Three things are mostly responsible for the progress of science since the 17th century. They are : 1. The scientific attitude which enables us to think objectively, 2. The invention of scientific instruments for observation and measurement. 3. The application of mathematics. Newton acted upon these three things, namely, he first departed from old beliefs, then worked on such instruments as telescope and the prism, and lastly brought his mathematics to test his scientific researches. The result of following these three elements is that if two scientists, however different from each other. work on the same scientific problem, they would come to the same conclusicn.

There is no doubt that man has made wonderful progress due to Science. Man has made huge buildings, large factories, big dams, Jet-planes and the like but unfortunately he has not been able to solve the social and political problems. If used properly, science can also contribute much in the social field, for instance, data of poor people can be collected. Then, means and measures to eradicate their poverty can be taken into account. Facts and figures of people living in the same conditions in other contries, can also be discussed. Finally, example of other countries who have eradicated poverty from their country should be set as a model. Further, the cure in the light of facts and figures can be prescribed. Likewise, all social, political and economical problems can be overcome if they are dealt in an objective manner.

However, science has its shortcomings. Its methods can apply to only those things which can be obseried, measured and treated mathematically. It is, therefore, not connected with values such as happiness, beauty, courage, adventure, justice and friendship.

89. PATRIOTISM

(P.U. 1971)

Outline :

Introduction. Patr.o.ism is a noble virtue.

Middle. It demands a spirit of sacrifice. Teachings of Pericles and Bishop Butler.

Conclusion. We must inculcate the spirit of patriotism in us.

The Essay. Pericles, in one of his most famous speech to the Athenians, gave mankind a noble motion of the reverence which a citizen ought to bear for his native city and ultimately for his country. He said, "I would have you day by day fix your eyes on the greatness of Athens until you become filled with the love of her ; and when you are impressed by this spectcale of her glory, reflect this empire has been acquired by men who knew their duty and had courage to do it, in the

hour of conflict, had the fear of dishonour always present to them, who, if they ever failed in an enterprise, would not allow their virtue to be lost to their country but freely gave their lives to her as the fairest offering they could present at her feet. This sums up what our duties are to the country of our birth or adoption. Thus the first thing which a citizen ought to possess is boundless love for and unquestioning faith in his country. "There are blessings in life", said Bishop Butler, "which we share in common with others peace, plenty, freedom, healthful season. But real benevolence to our fellow creatures would give us the notions of a common interest in strict sense, for in the degree we love another his interest, his joys and sorrows are our own interests. It is from self love that, we from the notion of neighbour would teach us thus to appropriate to ourselves his good and welfare ; to consider ourselves as having a real share in his happiness. Thus the principle of benevolence would be an advocate within our own breasts, to take care of the interests of our fellow creatures. Let them, in the noble words of Marcus Aurelius, "the deity which is in thee to be the guardian of a living being manly and of ripe age, engaged in matters political, and a Roman, and a ruler who has taken his post like a man waiting for the signal which summons time from life, and ready to go, having need neither of path nor of any man's testimony". The time we give to public duties is not more sacrifice. It brings its own reward. We "learn the luxury of doing good". It is a great thing in times of trial to have merged in some respects our private interests in the common life. Some men give trouble to others and bring it also on themselves. Those who take trouble to other will find that they have lightened their own. All, if they choose, may be brave men and worthy patriots, to sacrifice whatever is dear to him for his country at a time of a national crises.. His love for his country, therefore should not be barren love, but love that seeks to fulfil itself by means of self sacrifice. In order to perform the part of a citizen wisely and well, it is needful, in the words of Burke, "carefully to cultivate

our minds, to rear the most perfect vigour and maturity, every sort of generous and honest feeling that belongs to our nature. To bring disposition that are lovely in private life into the service and conduct of the commonwealth. so as to be patriots and not to forget we are gentlenen. Public life is a situation of power and energy, he tres passes against his duty who sleeps upon his watch, as well as he that goes over to the enemy.

We can expect others to conform to our ideal: what we have to do is to help them to realise all that is best in their efforts at selfimprovement. Where money is unwisely given, it is generally by those who are lavish, rather to save themselves trouble them from any real sympathy, and get work for the community in the long run brings its own reward, we probably derive more happiness from work from what we do for ourselves. To work for others consecrates even the humblest labour. However lovely the work may be, we should throw our heart into it. Even from the narrowest and most selfish point of view, time spent for others will not be lost for the love of our neighbour ; the desire for stopping human error, clearing human conflusion to leave the world better and everyone may take part in at least some movement for the benifit for his fellow creatures to help them to live healtheir and better lives. And it is only by doing so what we will be able to give a satisfactory answer to the question, which sooner or later we assuredly ask ourselves.

"What hast thou wrought for Right and truth,
For God and man.
From the golden hours of bright eyed youth
To life's mid span?"

90. VILLAGE UPLIFT (*P.U. 1971*)

Outline

Introduction. Our villagers have lost their ancient charm for they were prosperous in olden days.

Middle. Health of the villagers must be improved.

Thousands of villagers are carried away by malaria, cholera and other diseases—attention should be directed towards sanitation. Co-operative societies should be started to advance loans.

Conclusion. Measures must be adopted to improve the villages for the life of our country depends on the plight of peasants.

The Essay. It is generally believed that the people of our sub-continent were in a prosperous condition and were happy and healthy not very long ago. But what is the condition of villages at the present day? They have lost their ancient charm and beauty and their place has been taken by death, disease and starvation. There is no life and activity in the villages, the industries have been destroyed, the condition of cattle, which is the mainstay of the agricultural population, is slowly degenerating and failure of crops for want of improved methods of agriculture are frequent.

To reorganize these villages it is essential that all the drawbacks under which villagers are labouring at the present day should be removed. In the first place the health of the villagers should be improved. If thousands of villagers are annually carried away by malaria, cholera and other epidemics, what will be left for reorganization?

For this purpose attention should be directed towards sanitation. Almost all the villages suffer from scarcity of pure drinking water. The wells should be sunk and where possible, tube-wells should be introduced. Arrangements should be made for effective drainage. For want of proper drainage, water accumulates in all places during the rainy season. This accumulated and stagnant water is the breeding-place of mosquitoes and other dangerous germs, which produce disease. The foul water also pollutes the air. If the water can be made to flow away, all this can be prevented.

The major part of the population of the villages consists of the illiterate peasantry. To make them

understand better the rules of health, the methods of improving agriculture and many other things which contribute to their welfare, they should be given some sort of education. Free primary schools should be set up to give training to their children and night schools should be started to teach the grown-up people.

A want of proper treatment carries away a large portion of the inhabitants of the village. Provision should be made for proper and cheap medical aid. Charitable dispensaries should be opened and medicine be supplied free of cost or on payment of a nominal sum of money.

During epidemics travelling physicians should visit the affected areas, and instruct the villagers how to cope with the disease and prevent its extension.

The preservation of cattle is one of the most important things as far as the agriculturists are concerned both for the supply of the milk and for agricultural purposes. The people should be taught the best means of preserving the cattle and of improving the breed, so that they might get stronger bullocks and do their service in their agricultural work. Improved scientific methods of making the land more fertile, of increasing the output, of improving the quality of the produce and such other things should be taught to the farmers, so that they might get the maximum return at the minimum cost.

It is not always the good fortune of the peasants to reap a uniform harvest every year. When the crops fail, when the floods ruin their crops, they find themselves at a loss, for they have nothing upon which to live. To save them from starvation, co-operative societies should be opened to advance money and seeds to them on a small rate of interest. Unless the sources combine, and unless the Government particularly comes forward to help the miserable peasantry as they are morally bound to do, the masses are doomed and the villages will soon be converted into so many howling wildernesses.

SUPPLEMENT

BY

R. ASAF & K. ASAF

Model Questions on :

1. **Choice of English Prose**
2. **Essays Ancient and Modern**
3. **Jane Eyre**
4. **Song of the Tale**
5. **Eight Poets**
6. **Devil's Disciple**
7. **Seven Short Plays**
8. **P.U. Papers A, B & C 1971**

CLASS NOTES ON A CHOICE OF ENGLISH PROSE

1. A LETTER TO A YOUNG LADY ON HER MARRIAGE

Jonathan Swift

تمہید - مصنف ایک نوجوان لڑکی کو اس کی شادی کے موقع پر کامیاب شادی شدہ زندگی گزارنے کے لیے چند نصیحتیں کرتا ہے - وہ لڑکی پر واضح کرتا ہے کہ وہ اس کے والدین اور اس کے خاوند کا دوست رہا ہے اس لیے وہ اپنی ذمہ داری محسوس کرتا ہے کہ وہ اس لڑکی کو کامیاب زندگی گزارنے کے گر بتائے -

سب سے پہلے اسے یاد رکھنا چاہئے کہ شادی کے بعد اسے سنجیدگی اور حیا کو خیر باد نہیں کہنا چاہیے - عام طور پر لڑکیاں شادی کے بعد بے باک ہو جاتی ہیں مگر اسے ایسا نہ کرنا چاہیے - دوسری بات یہ ہے کہ غیر لوگوں کی موجودگی میں اسے خاوند سے محبت کا اظہار نہیں کرنا چاہیے - تیسرے جب خاوند گھر سے باھر ہو تو بے چینی کا اظہار نہ کرے - اگر خاوند باھر گیا ہوا ہو تو روزانہ خطوط کا اظہار نہ کرے - چوتھی بات یہ ہے کہ اسے کپڑوں کے ساتھ والہانہ محبت کا اظہار نہ کرنا چاہیے - پانچویں بات جو اسے مد نظر رکھنی چاہیے یہ ہے کہ اسے صرف ان عورتوں سے ملنا چاہیے جو اس کے ہم مرتبہ ہوں یا اس سے اعلیٰ ہوں لیکن ان عورتوں کے مشورہ کے برعکس عمل کرنا چاہیے کیونکہ ان کا مشورہ ہمیشہ غلط ہوتا ہے -

چھٹی بات یہ ہے کہ اس لڑکی کو ہمیشہ مردوں کی مجلس میں بیٹھنا چاہیے لیکن مردوں کو اس کے خاوند نے منتخب کیا ہو -

ساتویں بات یہ ہے کہ وہ کبھی کسی نوکرانی کو منظور نظر نہ بنائے کیونکہ نوکرانیوں کی عادت ہوتی ہے کہ وہ عموماً کپڑوں کے انتخاب اور خاوند کے رویہ پر تنقید کرتی ہیں - بہترین طریقہ یہ ہے کہ نوکرانیوں کو منہ نہ لگایا جائے - آٹھویں بات یہ ھے کہ وہ اپنی سیرت کی تربیت کی طرف زیادہ سے زیادہ توجہ دے - نویں بات یہ ہے کہ وہ رات کے کھانے کے بعد بات چیت میں حصہ ضرور لیں - دسویں بات یہ ہے کہ وہ انگریزی سیکھنے کی طرف توجہ دے - گیارھویں بات یہ کہ عورتیں مردوں کے ساتھ آزادانہ میل جول رکھیں - بارھویں بات یہ کہ اسے اپنے خاوند کا احترام ان خوبیوں کی وجہ سے کرنا چاہیے جو اس میں موجود ہیں اسے خاوند میں مزید خوبیوں کی تلاش کرنی چاہیے - تیرھویں یہ کہ اسے روپے پیسے خرچ کرنے کے معاملہ میں احتیاط سے کام لینا چاہیے - چودھویں بات یہ کہ اسے خاوند کو کپڑوں کی خرید کے لیے تنگ نہ کرنا چاہئے -

Summary

His Claim :

The author believes that he has a claim on the newly married young woman because he has been a sincere friend of her parents and her husband. He, therefore, considers his duty to give a piece of advice to her so that she may lead a successful, happy life. He warns her that unless she follows his pieces of advice, she would cut a sorry figure.

Be Modest :

He advises her to retain her modesty and shyness after her marriage. There are instances when girls become bold, frank and violent after their marriage. The author advises her to remain modest and shy after her marriage so that she may win the heart of her husband.

No fondness for husband in company :

The author brings home to her that she should not express love for her husband in the company of her relatives or friends. The people of good breeding do not like this attitude. They begin to doubt the character of a such woman and take her for a hypocrite (منافق) or insincere.

Do not feel uneasy when the husband is away :

He says that she should not show uneasiness when her husband has gone to the other town. He criticises all those woman who are uneasy in the absence of their husband and put a number of questions on his arrival. Such women are very possessive. They insist on a definite programme of their husbands. This is much too much for their husbands. He advises the young woman to remain very calm when their husbands have gone to a different town.

Choice of company :

He advises her to remain in the company of her equals or superiors. Then he goes on to advise her not to pay heed to the advice of the ladies because their advice is always wrong. The ladies are sentimental. The best course is to act against their advice.

Company of men :

She should prefer the company of men to women. When the women are sitting together, they go beyond all civil bounds. Thus, the company of men is desirable. But this company should be the choice of her husband. Again, she should not encourage any maid-servant to dominate her. The author condemns the company of maid servants because they begin to interfere in all sort of matters. They have their likes and dislikes. They force their opinions on their mistress. Then they criticise the behaviour of their master. Under these circumstances, it is desirable that she should not give liberty to any maid-servants.

Fine Clothes :

He advises her to pay little or no attention to fine clothes. He further elaborates her point that the ladies pay no attention to the cleanliness of their person. He attaches much importance to cleanliness and advocates the cultivation of cleanliness against the passion for fine clothes.

Preservation of respect of her husband :

It is her duty to preserve the respect of her husband. As the time goes by, she is likely to lose her beauty. It is, therefore, desirable that she should cultivate those qualities which are valued by her husband. She can certainly improve her mind by reading good books. Then, she should invite only cultured people to her house to develop her mind.

Preference for after-dinner talk :

He advises her to take part in after-dinner conversation. He criticises the formation of women groups who usually talk of dress and ornaments when they are left alone. He calls them fools and advises her to take interest in the after-dinner conversation.

Talk with Men of Learning /

He advocates the campany of men of learning from whom, the ladies can learn a lot. The men would talk of the arts and sciences, of travels in the foreign countries. Such talks will have a healthy influence on the ladies.

Expenses :

Finally. the author advises her to be considerate in spending money. She must keep in mind the income of her husband and then spend money accordingly. There are women who take pride in the fact that they have forced their husbands to buy expensive dress. But this is a wrong policy and will enlist the hatred of her husband.

Points to Remember

1. She must retain her modesty after her marriage.
2. She should not express her love for her husband in the company of others.
3. She should not feel uneasy when the husband is away.
4. She should remain in the company of her equals or superiors.
5. She should prefer the company of men to women.
6. She should pay no attention to fine clothes.
7. She shouid try to preserve the respect of her husband.
8. She should take part in the after-dinner talk.
9. She should talk to men of learning.
10. She must be considerate in spending money.

Questions and Answers

Q. 1. What advice does Swift give to the newly married young lady ?

Ans. Swift is an old friend of the parents of a young lady who has been recently married. Again, he knows her husband. He, therefore, gives her pieces of advice to lead her married life happily.

At the outset he ask her not to give up her modesty and shyness after her marriage. He criticises the conduct of those women who change their behaviour after their marriage. He tells her to have full control over her feelings when her husband goes abroad. He criticises all those women who feel uneasy when their husbands are away in the foreign countries. Their appetite (بھوک) is gone.

He advises her not to show her love for her husband, when she is in the company of relatives or friends.

If she does so, she is likely to annoy her relatives. They will take her for a hypocrite (منافق) or a cheat (دھوکہ باز).

He advocates cleanliness and sweetness against passion for clothes. To him, passion for clothes is a very inferior گھٹیا desire. It must be replaced by the cleanliness and sweetness of person. He quotes حوالہ دینا the example of a finely dressed woman but was dirty. Her hair and teeth were dirty which annoyed a gentleman, hence the need of cleanliness.

She may mix with ladies who are her equals or superiors. It is a safe policy, but she should not accept their advice. He holds that the opinions of the ladies are always wrong. They always try to poke their nose in the affairs of others. They always tell others how they have managed their husbands under the circumstances, he advises her never to be led by their advise and should prefer ترجیح دینا the company of men to women.

The author advises her not to attach much importance to fine clothes. Instead, she should try to develop her mind. This can be attained if she meets more and more learned people. The learned men talk of customs and manners of the countries of Europe. Then they talk of travels in the foreign countries. A married woman can learn a lot from them.

The author advises her to acquire efficiency in the English language. Most of the English girls cut a sorry figure in society because they are not proficient in their own language. It is the duty of a married woman to preserve the respect of her husband. It is likely that after sometime, she will lose her physical charm. To overcome this handicap (کمی), she should develop her mind by reading good books.

At the end, he asks her to take into account the income of her husband before she spends money. He

knows many women who spend money lavishly without taking into consideration the income of their husbands. The result is that there is no happiness in their home. Thus, he guides her to be considerate in this respect.

2. MINUTES

(*By Richard Steele*)

تمہید تماشائی صرف زندگی کا لطف حاصل کرنے کے لئے لندن کا سفر کرنا چاہتا تھا ایک رات وہ بستر پر بے چین پڑا رہا۔ الصبح وہ چار بجے اٹھ بیٹھا اور دریا کے کنارے جا کر ایک کشتی حاصل کی اور لندن کی طرف چلا گیا ۔ لندن جا کر اس نے سڑکوں پر بلا مقصد گھومنا شروع کیا سب سے پہلے اسے مالیوں کا ایک گروہ ملا جو لندن کی منڈیوں کیطرف جا رہے تھے یہ لوگ سنجیدہ لوگ تھے ۔ چھ بجے وہ سٹرینڈ کے پل پر پہنچا اور دیکھا کہ گاڑی بان اپنے کام سے فارغ ہو کر اپنے اپنے گھروں کو جا رہے تھے ۔ اس کے بعد تماشائی منڈی کی طرف روانہ ہوا۔ راستہ میں اسے چمنیاں صاف کرنے والے ملے وہ پھل بیچنے والی عورتوں سے ہنسی مذاق کر رہے تھے پھر تماشائی کوونٹ گارڈن گیا اسے یہ جگہ بڑی حسین دکھائی دی وہ مختلف دکانوں پر گیا جہاں عورتیں اپنے گھروں کے لئے پھل خرید رہی تھیں۔ اس نے ایک کرایہ کی گاڑی لی اور اس میں بیٹھ کر ایک اور گاڑی کا پیچھا شروع کر دیا جسمیں ایک عاشق مزاج اور نخرے والی عورت بیٹھی تھی ۔ گاڑی بان ایسی عورتوں سے اچھی طرح واقف ہوئے ہیں اور ایکدوسرے سے اشارے کنائے میں بات کرتے ہیں چنانچہ اس عورت کے گاڑی بان نے تماشائی کے گاڑی بان کو اشارے سے بتایا کہ وہ سینٹ جیمز کی طرف جا رہا تھا ۔ مصنف کے گاڑی بان نے اس کا پیچھا شروع کر دیا راستے میں دونوں گاڑیاں پھنس گئیں اور اس عورت نے ڈر کے مارے چیخ ماری ۔ پھر گاڑیاں علیحدہ ہو گئیں اب اس عورت کا نقاب اتر گیا ۔ تھوڑی دیر کے بعد وہ عورت نظروں سے

اوجھل ہو گئی ۔ تماشائی کے گاڑی بان نے اس کو بتایا کہ اس قسم کی عورتوں کو دکاندار ماہوار تنخواہ صرف اس لئے دیتے ہیں کہ وہ آن کی دکان پر آئیں چیزوں کو الٹ پلٹ کر کے چلی جائیں ۔مقصد گاہکوں کو پھانسنا ہوتا ہے ایسی عورتوں کو دیکھ کر دیگر عورتیں بھی آن کی دکان پر آتی ہیں -

اس کے بعد دن نکل آیا - لندن کے شہر میں بڑی رونق ہو گئی اب تماشائی کو مختلف قسم کے لوگ ملے - ایک فقیر نے اس سے شراب پینے کے لئے بھیک مانگی - تماشائی نے اسے تھوڑی سی رقم دی اور آگے بڑھ گیا - سکے بعد تماشائی لندن کے تجارتی مرکز کی طرف گیا اور پھر مختلف جگہوں کی سیر کرنے کے بعد رات کے دو بجے گھر پہنچ گیا -

Summary

Mr. Spectator was very fond of adventures. He thought of visiting London merely for the sake of pleasure. One night, he felt uneasy in his bed because he felt a desire to roam about in the streets of London.

He set out on his journey at four in the morning. He came across many people in the way. He greeted every passer by (راہ گیر).

Covent Garden

At first, the spectator reached the Covent Garden where he met groups of gardeners. They were going to different market places in London. As he went near the banks of the river Thames, he found many people there. He discovered that the people who were going to the Covent Garden were gay while those bound for the Stock market were serious. Soon, he reached the Strand Bridge where the coachmen were bidding farewell to one another. They had been playing their coaches in the night and now it was time for their rest.

Chimney Sweepers

In the course of his wanderings, he met several chimney sweepers who were cutting jokes with some flower girls. He was now passing through the Covent Garden which appeared to him as the most beautiful place on the earth. He visited many shops. He saw many women buying fruit from fruit shops.

A Fashionable Lady

He hired a coach and followed another coach in which a fashionable lady was sitting. Her manners were strange. She appeared to be a woman of doubtful character. Sometimes, she hid her face and sometimes she exposed her face in a strange manner so as to attract his attention The coachman explained to the spectator that she was silk worm—a woman engaged by the shop keepers to attract customers. After some time, the strange woman was out of sight.

Ballad Singers and Beggars

He met many ballad singers and beggars. One of the beggars approached him and asked him to give him some money so that he might get wine. He said that he would die if he did not take wine. He gave him some money and left the place.

The Exchange of London

At last, he reached the market of London which was known as the Exchange of London. There was a great hustle and bustle there. He went upstairs and found many pretty girls doing business. He also saw many beautiful sales girls folding articles for the customers.

Coffee-Houses :

It was in the afternoon when the Spectator went to the Covent-Garden and spent his evening at the coffee-house. Here, he found people talking on different topics After two o'clock, he went to his house and sat down to record the events of the day.

Points to Remember

1. The Spectator was fond of adventures.
2. He decided to visit the city of London.
3. He met a group of gardeners who were going to different market places.
4. He reached the Strand Bridge and came across many chimney sweepers.
5. He followed a strange woman in a coach.
6. He learnt from the boatman that she was a silk worm engaged to attract customers.
7. Mr. Spectator met some ballad singers and the beggars.
8. He reached the Exchange of London.
9. He reached the Covent Garden and spent the afternoon at a coffee house.
10. He returned home at two o'clock and began to write down the report of the day.

Questions And Answers

Give an account of Mr. Spectator's observations of the city of London as given by Richard Steele in his essay, "Minutes."

Ans : Mr. Spectator had love for adventures. He, therefore, decided to visit the city of London and see its real life. Accordingly, he set out on his journey early in the morning at 4 o'clock. Even at this early hour, he met many people in the way. He greeted each one of them without any discrimination. First of all, Mr. Spectator met a group of gardeners who were going to the different market places. They were pleasant people. Mr. Spectator felt that all those gardeners who were, going to the stock market were serious and grave while those bound for Covent Garden were gay and lively.

Mr. Spectator arrived at Strand Bridge where he came across some coachmen who were bidding farewell

to their friends on the eve of their departure. In fact, they had been plying their coaches during the night and now they were heading towards their homes. He also saw some chimney sweepers who were cutting jokes with some flower girls. He liked the Covent Garden and began to admire it for its beauty.

He, then, saw a beautiful woman sitting in a coach. He got interested in the woman, hired a coach and began to follow her. Both the coaches were stuck up in the way. The woman, being horrified uttered a cry. She also exposed her face. The Spectator was struck by her beauty. He learnt from his coachman that she was a silkworm. He further elaborated his point that such beautiful women were employed to attract customers. They visited different shops, asked the sales girls to show some articles and went away without making any purchases. However, the customers were influenced by such silkworms. Naturally, they visited the same shops. In this way, the sales of the shops went up.

Next, he mixed among the ballad singers and the beggars. While he was listening to a new song, a beggar approached him for charity. He wanted money to buy drinks for himself. Mr. Spectator obliged him by giving him some money. Then, he moved to the trade centre of London which impressed him a good deal.

Having thus amused himself, the Spectator went to Covent Garden again and spent his afternoon in the Wills Coffee House. He returned home at 2 o'clock in the night and sat down to record his adventures.

3. LONDON CRIES

(*By Joseph Addison*)

تمہید

جب اجنبی لوگ لندن میں آتے ہیں تو وہ لندن کا شور سنکر گھبرا جاتے ہیں اور کئی راتیں سو نہیں سکتے - مصنف کا دوست سر راجر بھی اس شور سے پریشان ہے لیکن ایک اور دوست ہنی

کومب اس شور کو بڑا پسند کرتا ہے اور اس شور کو کوئل کی آوازوں پر ترجیع دیتا ہے - چند دن ہوئے مصنف کو ایک شخص نے خط لکھا ہے جو لندن کے شور کو کنٹرول کرنے کے لئے تجاویز پش کرتا ہے اور اس بات کا احساس کراتا ہے کہ لندن میں ایک عہدیدار ہونا چاہیے جو لندن کے شور کو کنٹرول کرے چنانچہ وہ اپنی خدمات اس عہدہ کے لئے پیش کرتا ہے - وہ لندن میں مختلف قسم کی آوازوں کا ذکر کرتا ہے - مثلاً دودھ بیچنے والوں کی آوازیں ' چمنی صاف کرنے والوں کی آوازیں - اخبار فروخت کرنے والوں کی آوازیں وغیرہ وغیرہ -

مصنف کا خیال ہے کہ اعلی ذوق رکھنے والوں کو لندن کے شور کو کنٹرول کرنے کا کام سونپنا چاہیے اور ان لوگوں کو چاہیے کہ صرف ایسے شخص کو آواز لگانے دیں جس کا گلا پر سوز نہ ہو اس کے علاوہ ان لوگوں کا فرض ہے کہ وہ اس بات کا خیال رکھیں کہ مختلف چیزیں فروخت کرنے والے اپنی چیزیں صحیح اور مناسب آوازیں لگا کر فروخت کرتے ہیں یا نہیں -

Summary

London cries are horrible. They are annoying. The foreigners are fed up with it. The country squires cannot sleep when they come to the town. Sir Roger is the friend of the author. He also dislikes the cries. However, Mr. Honeycomb likes these cries. He prefers (ترجیع دینا) these cries to the cries of nightingales and the larks.

The writer has received a letter from a strange person who has suggested many measures to control the cries. He owns it that people take him for an eccentric fellow. He has many theories in his mind to raise money, but nobody pays any heed to it. He has offered his services for the post of Comptroller General of the London cries.

He says that there are two kinds of cries in London. 1. Vocal cries. 2. Instrumental. He criticises the hawkers (چھابڑی فروش) who cry at the top of their voice at all hours. They observe no discipline. The correspondent suggests some measures to control the cries. He recommends that a post of Comptroller General must be created to control these cries. He considers himself qualified enough to hold this post.

Points to Remember

1. London cries are horrible.
2. The foreigners do not like them.
3. Sir Roger dislikes them.
4. Mr. Honeycomb likes the cries.
5. A stranger has written a letter to him in which he has suggested some measures to control the cries.
6. He offers his services for the post of controller of cries.
7. There are vocal and instrumental cries.

Questions and Answers

Q. Give an analysis of the essay "London Cries."

Ans. This essay is very humorous. In this essay, the author brings home to us that the city of London is very noisy. It is so noisy that the foreigners are astonished to hear them. The country squires cannot have peaceful sleep when they come to the city. The writer has a friend. He is Sir Roger. He also dislikes the cries. However, his friend Will Honey Comb loves the cries and to him these cries are as good as the cries of larks and nightingales.

The writer has received a letter from some strange person who pretends to be a very useful person. He has put forward many schemes for raising money. He has tried to address the members of the parliament, but they have paid a deaf ear to his proposals. In his letter, he

has put forward a scheme to control the cries of London. He thinks that a post of controller of cries may be created. He offers himself for this post.

He thinks that the London cries may be divided into two kinds, Vocal and Instrumental. The hawkers cry at the top of their voice. The Vendors, too, advertise their things at the top of their voice. These are vocal cries. Then, there are cries produced by the brass kettles or frying pans. All these cries are produced at odd hours. They are not produced at fixed hours. Then, the villagers disturb the entire street with their hoarse cries in the turnip season.

The writer of the letter puts forward his scheme to have a control over the cries of London. He thinks that men of sound judgment should preside over the public cries. They would regulate the affairs in such a manner that only men of melodious voice are allowed to cry in the streets. Again, they would put curbs on the particular songs and tunes which the men and women have invented to disturb the city. The writer hopes if he is given a chance to become the Controller General of cries he would set the matter right. He would regulate the cries in such a manner that the people will have a peace of mind. They will be least disturbed.

The aim of the writer is to draw our attention to the irregular cries of London which annoy the foreigners and the natives alike. But his style is very humorous, light and lively. In a very pleasant manner, he shows the defects of London. Then he goes on to suggest a remedy for them.

4. THE IMPORTANT TRIFLER

—By Oliver Goldsmith

تمہید

اس مضمون میں مصنف نے ایک شخص کے کردار کا خاکہ پیش کیا ہے جو ظاہر داری میں اپنا جواب نہ رکھتا تھا اس شخص کا نام ٹبز Tibbs تھا - یہ شخص محض آوارہ تھا وہ ہمیشہ امیر زادوں جیسا

لباس پہن کر سڑکوں پر گھوما کرتا تھا اور لوگوں کو سلام کیا کرتا تھا - مصنف کے دوست نے اس شخص کا تعارف اسکے ساتھ کرایا تھا - یہ شخص بڑا فریبی تھا اور ہر ملنے والے پر رعب گانٹھتا تھا کہ آج فلاں نواب نے اسکی دعوت کی تھی - باتوں کے دوران میں ہمیشہ وہ اس بات کا اظہار کرتا تھا کہ اسکی ملاقات امیر کبیر لوگوں سے ہے مگر حقیقت اسکے بر عکس تھی امیر کبیر لوگوں سے اسکی ملاقات کسی ہوٹل یا چائے خانے میں ہوتی تھی اور وہ لوگوں پر رعب گانٹھنے لگتا تھا کہ سب امیر لوگ اسکے دلی دوست ہیں - یہ شخص اکثر لوگوں سے ادھار لیکر کھاتا تھا ایک دن اس شخص نے مصنف کو گھر آنے کی دعوت دی اور ساتھ لیکر گھر چلا گیا - اس کا گھر غریبوں کی آبادی میں واقع تھا مگر وہ شخص شیخی بگھارنے لگا کہ محض تازہ ہوا کھانے کے لئے اس نے ایسی جگہ مکان بنایا ہے اسکے بعد اس نے اپنے مکان سے متعلق ڈینگیں مارنی شروع کیں کہ فلاں نواب نے اس مکان کے دس ہزار پونڈ پیش کئے ہیں لیکن اسے مکان پسند ہے - حقیقت یہ تھی کہ وہ نہایت معمولی مکان تھا - جب وہ مکان میں گئے تو Tibbs کی نوکرانی نے بتایا کہ مالکہ ساتھ والے گھر میں کپڑے دھونے گئی ہے - تھوڑی دیر کے بعد وہ آئی - اس کا لباس پرانا اور میلا تھا گھر کا سامان پرانا اور فرسودہ تھا - مسٹر Tibbs نے مصنف سے کھانے کے لئے اصرار کیا چنانچہ وہ کھانا کھانے کے لئے رک گیا مگر کافی دیر انتظار کرنے کے بعد جب مصنف کو کھانا نہ ملا تو وہ ضروری کام کا بہانہ کرکے واپس لوٹ آیا -

Summary

The writer has painted the character of a funny person. He was a strange person. His name was Mr. Tibbs. He was a hypocritic (منافق) and pretender

(ارینی). He was always dressed in fine clothes. He had the air of an aristocrat. He was a wanderer. He went to first rate hotels and restaurants and there he met many rich people. He was a great flatterer. He always impressed the people with his pleasant talk. He had the gift of the gab. He always talked of the Lords and Barons in a familiar manner. He behaved as if he were a very rich fellow.

The author had a friend whose name was Drybone. Mr. Tibbs was the acquaintance of Drybone. It was Drybone who introduced Mr. Tibbs to the author. The author was struck by the strange personality of Mr. Tibbs because he wore a sword by his side. Mr. Drybone appreciated his dress and his fine taste. Now, Mr.Tibbs began to boast that he was very intimate with several Lords and nobles.

The fact remained that Mr. Tibbs was only a pretender. He did not know those Lords of whom he talked of so freely. He had only known them in the hotels and restaurants. His business was to sit with the Lords in the restaurants and then borrow money from them. People knew that he was a poor man and that he would demand money yet they tolerated him because when he was young, he acted like a buffoon. As he grew old, his buffoonery did not work and he had to depend on the charity of the rich.

Another meeting with Tibbs

After a few days, the writer had yet another meeting with Mr. Tibbs. He met him in a very cordial manner. Both began to walk on the road. Now, the author noted with surprise the behaviour of Mr. Tibbs. Mr. Tibbs saluted every person that he met on the road in a very intimate manner. But the passers-by appeared perfect strangers. At intervals, he took out his pocket book and pretended as if he were taking some important notes. Some people laughed at him but he was not the least disturbed.

Invitation

Mr. Tibbs became very familiar with the author and invited him to take dinner with him at his house. He insisted so that the writer had to accompany him. The writer was surprised to discover that his house was situated in a poor locality. In the way, Mr. Tibbs boasted of the beauty of his wife. Reaching his house, the writer found his wife missing. The maid servant told them that she had gone to do the washing in the house of the neighbour. After sometime, Mrs. Tibbs came. But she was wearing shabby clothes. She made many apologies for being seen in such dirty clothes. She was also a pretender. She said that last night she was in the company of a Duchess. Mr. Tibbs asked his wife to prepare dinner for them. The author waited for a long time, but the dinner was not ready. At last, he excused himself and said that he had to attend a very urgent business.

Points to Remember

1. Mr. Tibbs is a funny person.

2. He is introduced to the author by his friend, Drybone.

3. Mr. Tibbs is always nicely dressed.

4. Mr. Tibbs is a pretender and always talks of Nobles and barons in a very intimate manner:

5. Mr. Tibbs is a shabby beggar—he borrows money from the richmen.

6. One day, Mr. Tibbs invites the author to his house.

7. The author discovers his poor house.

8. The wife of Tibbs comes in 'dirty clothes.

9. Mrs Tibbs is also a braggart (شیخی باز).

10. The author comes back without taking dinner.

Questions and Answers

Q. Describe the character of Mr. Tibbs as given by Goldsmith in the Important Trifler.

Ans. Goldsmith has painted the character of Tibbs in a graphic manner. He was introduced to him by his friend, Drybone. The author found him to be a strange figure. He wore a black riband round his neck. He had a sword with a black hilt (دستہ). He was wearing silken socks (جرابیں) which had lost their colour. His face was pale and haggard.

Mr. Tibbs was a braggart (شیخی باز). He told Mr. Drybone that he had friendly relations with the Lords and Barons. Often, he took dinners with the Lords. The fact remained that he had met those Lords in the restaurants and the coffee houses. But he boasted of the friendship of the richmen before others in order to create good impression upon them. In fact, he was in the habit of borrowing money from the new acquaintances after having created a fine impression on them. He was an idler. While he was young, he acted like a buffoon but with the passage of time his buffoonery lost its charm and he was reduced to begging. He was a peculiar beggar who passed for a rich man and made an appeal to the nobles in such a manner that they were convinced that a richman had been reduced to poverty. They took pity on him. Thus the purpose of Mr. Tibbs was served.

Mr. Tibbs was a great cheat. He was not ashamed of his poverty. On the contrary, he boasted and talked tall to hide his poor condition. His manner was such that the richmen were usually deceived. People were aware that his talk would end in a demand of loan, but they tolerated him. Those who advanced loan to him, tried to avoid (اجتناب کرنا) him.

Mr. Tibbs was in the habit of greeting every person he came across. In fact, he wanted to create an impres-

sion on the passer-by that he was an eminent person and that he knew every rich person. He would greet the richmen in an intimate manner. The rich men greeted in return in a casual manner. It was quite clear from their blank faces that they did not know him.

Mr. Tibbs had no sense of self respect. He was living in a poor house. He was so poor that he could not provide dinner to any guest, yet he invited the author to take dinner with him. When he was in his house, he began to brag about his house. He lied that a baron had offered five thousand pounds for his house. His wife did not prepare dinner with the result that the writer had to return on a false pretext.

5. ON FASHION

By William Hazlitt

تمہید

مصنف کا خیال ہے کہ فیشن اعلیٰ طبقہ کی پیداوار ہے دراصل جو لوگ سماجی طور پر بلند ہوتے ہیں وہ اپنی ذہنی اور اخلاقی پستی کو چھپانے کے لئے نئے نئے فیشن ایجاد کرتے ہیں تاکہ وہ دوسرے لوگوں سے سبقت لے جانا چاہتے ہیں - آہستہ آہستہ غریب عوام بھی اسی فیشن کی نقل کرنے لگتے ہیں اور جب یہ فیشن عام ہو جاتا ہے تو اس کا نیا پن ختم ہو جاتا ہے اب مجبوراً اعلیٰ طبقہ کے لوگ ایک نیا فیشن ایجاد کرنے پر مجبور ہو جاتے ہیں کیونکہ وہ عام لوگوں کے مقابلہ پر ممتاز بننا چاہتے ہیں - فیشن ہمیشہ تبدیل ہوتا رہتا ہے - آغاز میں ہر نیا فیشن اچھا لگتا ہے لیکن جب ایک فیشن عام ہو جاتا ہے تو وہ برا لگتا ہے مصنف کا خیال ہے کہ فیشن بے جا غرور اور خود غرضی کا نتیجہ ہے کیونکہ اس کو صرف خود پسند امیر زادے ہی اختیار کرتے ہیں -

فیشن عزت اور شان کا نشان ہے یہ اونچے طبقہ میں شامل ہونے کے لئے ایک قسم کا تعارف ہے - غریب لوگ بھی امیروں کی پیروی

کرتے ہوئے وہی فیشن اختیار کر لیتے ہیں - فیشن آئے دن بدلتے رہتے ہیں ایک زمانہ تھا کہ لوگ اپنے بالوں کو سجانے کے لئے پن لگایا کرتے تھے - گفتگو کے دور ان میں رک جاتے تھے - ہلکانا شروع کرتے تھے- پھر جیب سے رومال نکالکر تصنع اور بناوٹ سے بھرپورجملے بولتے تھے اس زمانہ میں اس قسم کی حرکات نیکی کا معیار سمجھی جاتی تھیں - ایک زمانہ تھا جبکہ عورتیں جنگجو یانہ خوبیوں کو اپنانا چاہتی تھیں اور مرد نسوانی عادات پر فخر محسوس کرتے تھے لیکن اب حالات بدل چکے ہیں اقدار تبدیل ہو گئی ہیں -

Summary

The author thinks that a fashion is first practiced by the rich people. The rich people do not possess the moral and intellectual values. In order to cover their defects, they invent new fashions so that they might rise above the poor class. The new fashion is then picked up by the poor people because they, too, want to become prominent. Their invitation is blind. They also want to rise above their level by identifying themselves with the richmen. But when the fashion becomes common, it loses its charm when all people practise the same fashion.

The author holds that the fashion is the product of vanity and selfi hness. The rich people are proud and selfish. They want to lead others. They want to assert their superiority by the practice of a new fashion. The fact is that only those rich people invent new fashions who have defects in them. Some ugly persons begin to decorate their faces.

Fashions are always changing. In the reign of Charles II, debauchery and idleness were considered to be the heroic qualities. But now these qualities are looked down upon. There was a time, when the ladies decorated their bodies with fine dress, but now they take pride in exposing their naked the bodies.

The author compares a woman of fashion with a prostitute. Both these women dress themselves in the same manner. Their gestures and manners are the same. But there is a world wide difference between the two while the woman of fashion belongs to the upper class, the prostitute belongs to the lower class. It is the prostitute who imitates the fashion, manners and habits of the woman of upper class.

Points To Remember

1. The members of the rich class invent fashions.
2. The rich class has defects—they invent the fashions to cover their defects.
3. The poor class imitates them.
4. The fashions are always changing.
5. The change comes, when a fashion has become very common.
6. The prostitutes try to imitate the fashionable women.
7. There was a time when debauchary was considered to be a heroic quality.
8. Now, the values have undergone a change.

QUESTION AND ANSWERS

Q. Give a critical analysis of Hazlitt's essay, 'On Fashion.'

Ans. Hazlitt believes that fashion is the result of vanity and selfishness. It is usually invented by the people of rich class. The members of rich class are devoid (خالی) of intellectual and moral values, but they want to dominate others. They want to excel them, (سبقت لے جانا) so they invent new fashions with new manners and customs. The new manners and customs are picked up by the poor people. A time comes that a certain fashion becomes very common because every

body rich or poor is practicing it. The real fashion loses its charm because of its excessive use. Then, the rich people think of introducing a new fashion so that they might gain distinction in the society.

Fashions are always changing. There are no hard or fast rules for them. The advocates of fashion decorate their faces with power and other such things. To-day, wearing of an old fashioned hat or coat is considered to be a sign of vulgarity. The fashion sets up a new standard of taste, beauty and refinement. In the beginning, a new fashion looks very strange. As it becomes common, it looks ugly. A Fashion has always a temporary phase. It has no intrinsic value. The poor people have a gregarious (بھیڑ چال) nature. They follow things blindly. They imitate the rich class because they have developed a slavish mentality.

The author believes that people decorate their appearance in order to hide their defects. The more they pretend and the more are their defects exposed.

The women are very impres ionable They are always ready to, accept any fashion, no matter how immodest it may be. The author makes a comparison between a woman of fashion and a prostitute. Both use the identical dress. They have the same manners and habits. But there remains a difference between them. One remains a dignified lady and the other a low prostitute because of her birth and breeding. It is the class destinction which has divided them.

6. THE COURT OF THE LIONS

ALHAMBRA

(By Washington Irving)

تمہید

مصنف ایک بار غرناطہ کا شاندار محل دیکھنے گیا - اس محل
کا نام کورٹ آف لائینز ہے - وہ اس محل کی فضا کو دیکھ کر بے

حد متاثر ہوا کیونکہ اسقدر وقت گذرنے کے باوجود یہ محل پہلے کی طرح خوبصورت اور شاندار ہے اس کے ستون ویسے ھی خوبصورت ہیں - محل میں گھومنے کے بعد مصنف کو اس محل کی پرانی تاریخ یاد آئی کس طرح مسلمانوں کو شکست دینے کے بعد عیسائی بادشاہ غرناطہ پر قابض ہو گئے ہونگے اور انہوں نے عیسائی پادری کے ساتھ ملکر شاہی جشن منایا ہو گا - اور اسوقت اس محل کے درو دیوار مذہبی رسومات کے شور سے گونج رہے ہونگے -

مصنف کی ملاقات سپین کے رہنے والے ایک مسلمان سے ہو گئی جس نے اسے بتایا کہ جب مسلمان سپین اور غرناطہ کے حکمران تھے تو لوگ موسیقی اور شاعری کے دلدادہ تھے - لوگ خوش الحان شاعر کو قدر کی نگاہ سے دیکھتے تھے - اس زمانہ میں فقیر لوگ بھی گا گا کر بھیک مانگا کرتے تھے - اس نے افسوس ظاہر کیا کہ اگر سپین کا آخری بادشاہ غدار نہ ہوتا تو مسلمان اب بھی سپین کے حکمران ہوتے -

سپین کا آخری بادشاہ سخت ظالم تھا اس نے اپنی خوبصورت بیوی کو قتل کرا دیا اس کے بعد اس نے اپنی بہن اور اس کے دو بچوں کو قتل کرا دیا - اس نے چشمے کے کنارے پر 36 آدمیوں کو قتل کرا دیا تھا - اس کے علاوہ بہت ظالمانہ فعل بادشاہ سے منسوب لئے گئے ہیں - مگر مصنف ان باتوں سے متفق نہیں ہے اس کے قول کے مطابق غلط باتیں اس بادشاہ سے منسوب کی گئی ہیں کیونکہ عرب مصنفین کی کتابوں میں اس کا ذکر نہیں ہے -

مصنف کے نزدیک تاریخ کو مسخ کرنا ایک بہت بڑا جرم ہے - وہ اس قسم کی تاریخ کی مذمت کرتا ہے اور کہتا ہے کہ مشہور اور عظیم لوگوں کے کارناموں کو توڑ مروڑ کر ہر گز پیش نہیں کرنا چاہیئے -

SUMMARY

The court of Lions is a grand palace in Spain. This palace was built by the Muslims when they were the rulers of Spain. After the downfall of the Muslims the Christians became the masters. It was during the reign of the Christians that the author got a chance of visiting Spain. He saw the grand palace, and was struck with its beauty and grandeur.

The palace was old but it retained all the beauty of the past. Though the foundations of the building have been damaged by the earthquakes, yet the entire building is intact.

He entered the great hall of the building and imagined how the christian king Ferdinand and his queen might have celebrated their victory against Muslims. He further imagined the catholic kings lying prostrate to offer thanks to God. The hall of their glory had become waste.

The author had met a moor. He was sitting near the fountain. He was a shop keeper of Basbary. He told the author about the aesthetic qualities of the Muslims. He said that the Muslims were fond of poetry and music. He condemned Boabdil the last Muslim for his treachery. According to him, he was responsible for the downfall of the Muslims. He played a traitor and surrendered the capital to the christians. The moor was hopeful that the Muslims would reconquer Spain because some of the families of the Moors kept the maps and deeds of the property that their ancestors possessed.

The auther feels sorry for Boabdil because his name has been disgraced by the historians. He has chicked the historical record and come to the conclusion that Boabdil was not such a bad king. According to him, it is wrong to believe that he pilled his wife, his sister and her two children.

Points To Remember

1. The author visits the Court of Lions and is impressed by its grandeur.
2. His mind begins to wander.
3. He imagines how the christian kings might have celebrated their success.
4. He meets a Moor.
5. The Moor makes king Boabdil responsible for the downfall of the Muslims.
6. The Moor says that the Muslims were fond of music and poetry.
7. The Moors of Barbary keep the documents of their ancestors in the hope of re-conquering Spain.
8. The Moor is a hopeful person.

Questions And Answers

Q. Describe the meeting between the author and the moor.

Ans. The writer visited the court of Lions and was greatly impressed with its beauty and grandeur. While he was standing in the hall of the building, his mind began to wander. He imagined how the christian king would have celebrated his victory in the hall.

While he was thus standing in the hall a moor came there. The Moor was a Muslim. He was very proud of his ancestors. In the course of conversation, he told the author that the Muslims were very fond of poetry and music. The author asked if the feeling for poetry had died in the moors. The Moor replied that the Moors were still fond of music and poetry. They still composed verses. The Moor said the Boabdil, the last Muslim king was responsible for the downfall of the Muslims because he was a traitor. To the Moor, christians were never in a position to conquer Spain. The

author took the side of king Boabdil and remarked that the father of Boabdil had brought ruin to the Muslims. Now, the Moor began to defend the father of Boabdil. He said that it was wrong to believe that he was cruel. To him, he was brave and patriotic.

The Moor told the author that the Moors were hopeful that some day they might reconquer Spain. He said that the Moors living in Barbary still possessed the documents of their property which their ancestors held. They were hopeful of their success. The writer was greatly impressed to see the spirit of the moor.

7-A NOW

By Leigh Hunt

تمہید مصنف نے ایک گرم دن کے موضوع پر مضمون لکھا تھا - اس مضمون کو بے حد پسند کیا گیا اور اس کے دوست نے اسے مشورہ دیا کہ وہ ایک سرد دن' کے موضوع پر بھی مضمون لکھے - چنانچہ اس نے اپنے دوست کی ایما پر اس موضوع پر ایک مضمون لکھا ہے -

اس مضمون میں مصنف ایک سرد دن کا حال بیان کرتے ہوئے لکھتا ہے کہ لوگ الصبح اپنے بستروں سے اٹھتے ہیں - گو انہوں نے کپڑے پہن رکھے ہیں لیکن آن کے چہرے سردی محسوس کرتے ہیں- گلیوں میں برف گرتی ہے - پڑوسی گھروں کی چھتوں پر برف کی موٹی تہ جم جاتی ہے لوگوں کے منہ سے دھواں نکلتا ہے - صبح کے وقت داڑھی مونڈنا مشکل ہو جاتا ہے - کھڑکیوں کے شیشہ پر کہر جم جاتی ہے -

ناشتہ کرتے وقت ہر شخص کی یہی خواہش ہوتی ہے کہ وہ انگیٹھی کے قریب بیٹھ جائے - بوڑھے لوگ جوانوں کو انگیٹھی سے پرے دھکیل دیتے ہیں اور کہتے ہیں کہ جوانوں کا خون گرم ہے اس

لئے ان کو آگ کی اسقدر ضرورت نہیں ہے - مکھن بھی جو گرمی کے ایام میں نرم ہو جایا کرتا ہے اب سخت ہو گیا ہے - گلیوں میں مچھلی فروش زور زور سے چیخ کر تازہ مچھلی کی ھانک لگاتے ہیں - برف پر پھسلنے والے پاؤں میں پہیوں والی کھڑاویں پہن کر کسی نہر یا تالاب کے کے نزدیک منجمد برف پر پھسلتے ہیں اور خوب شور مچاتے ہیں - عورتیں سخت سردی میں ان پھسلتے والوں کی حرکات دیکھ دیکھ کر مسرور ہوتی ہیں - نو آموز لوگ شروع شروع میں پہیوں والی کھڑاویں پہن کر پھسل جاتے ہیں اور گر پڑتے ہیں ارد گرد کے لوگ ان کا مذاق اڑاتے ہیں - نوکرانیاں سخت سردی محسوس کرتی ہیں - دفتروں میں کلرک لوگ انگیٹھی کے قریب بیٹھنے والے ملازمتیں سے حسد محسوس کرتے ہیں -

رات کے وقت لوگ کھانا کھاتے وقت ٹھنڈے گوشت کو ناپسند کرتے ہیں - انگیٹھی والا کمرہ گرم ہوتا ہے مگر بستر سخت ٹھنڈے ہوتے ہیں - لوگ اکثر انگیٹھی کے قریب بیٹھ کر بھوتوں کی کہانیاں سنایا کرتے ہیں - جب لوگ گھوڑا گاڑی میں بیٹھتے ہیں تو سردی محسوس کرتے ہیں اس موقعہ پر سخت بوڑھے لوگ اعلان کرتے ہیں کہ انہوں نے اپنی زندگی میں اسقدر سردی کبھی نہیں دیکھی - شرارتی بچے جرابیں پہن کر بستر میں گھس جاتے ہیں - اور تھیٹر کے شوقین لوگ تھیٹر جانے کی تیاریوں میں مشغول ہو جاتے ہیں -

Summary

The author once wrote an essay on hot day. The essay was very much liked by the people. His friend asked him to try his hand on a cold day.

The writer says that the description of a cold day is a difficult task. He gives the example of a small boy who could not define a cold day because he was shivering

with cold. The writer is also feeling cold, yet he wants to give the description of a cold day.

The writer has been inspired by the writings of Mr. Thomson. Mr. Tomson likes the use of the word, 'Now'. He thinks that the word Now is Greek in its origin. To him now and then conveys some meanings but now-then is almost an extravagance.

The Breakfast.

At breakfast time, we try to sit near the fire. On this occasion, everybody becomes cruel. When the young boys want to sit near the fire, the elders push them away on the pretext (بہانہ) that the young boys do not need fire because their blood is very hot. He condemns the attitude of the elders.

On a cold day, the butter becomes hard and rigid. Again, the food stuffs like toasts and buns become very hard. The school children are unwilling to go to school because of severe cold. The priest also feels cold. The trees are barren and cheerless.

Activities of the day :

People come out for skating near a canal or pond. They move on the frozen snow. Much noise is froduced by the skating while the men are busy in the skating on the snow, they are watched and admired by the women. The beginners fall on the ground and produce much laughter. It is so cold that the legs of the horses become very stiff. The coach men and the riders come out. They take light exercise in order to keep themselves warm.

Cold night ;

At dinner time, people are very happy. They gather round the dining table. But when the cold meat is served, they do not relish it. The weak and the ill people take wine. The young women do not go near the fire lest their colour is spoiled. The theatre fans (تھیٹر دیکھنے

شائقین (کے) make preparations to go to the theatre houses. They are so fond of the theatre that they are forgetful of the severe cold. People become idlers on a cold day. The work comes to a stand still. The old people say that they have never seen such a cold weather. The cold is so severe that the people do not feel their chins. Their ears ache.

Points to Remember

1. The writer has written an essay on a hot day.
2. This essay has become very popular.
3. His friend has asked him to write an essay on a cold day.
4. He has followed the example of Thomson who has made freguent use of the word 'Now'.
5. At breakfast time, everybody wants to sit near the fire.
6. The elderly men push away the youngmen on the excuse that they do not need fire.
7. The priest also feels cold.
8. People come out for skatting near a canal or pond.
9. The theatre goers do not care for the cold.
10. People become inactive.

Questions and Answers

Q. Describe the scene of a cold day in the words of Leige Hunt.

Ans. In this essay, Leigh Hunt has given us a graphic description of a cold day. He says that when we get up early in the morning on a cold day, we feel coldness in bodies. Our faces are cold. The house roofs of our neighbours are full of snow. Shaving becomes a difficult task on such a day. The window panes are covered with the frost. Even the water has frozen in the utensils. The

bird fly here and there in search of the pieces of bread. The trees are barren and cheerless.

When the breakfast is ready, all the members of the family become very selfish. Each one of them wants to to sit near the fire. The old people push away the young ones from the fire on the exuse that they do not need fire because their blood is very hot. The young ones resent it, but they can do nothing in this respect.

The cold has its effect on everybody. The legs of the horses become hard. The coachmen and the riders feel cold. They come out and take some physical jerks to make their bodies warm. Most of the shops are deserted. Only the blacksmith (لوهار) is happy because there is fire in his furnace. All other shops are cheerless.

When the time for dinner approaches, the people assemble in the dining hall. They do not like the cold meat. Then they choose to take some wine to keep their bodies warm. The young ladies donot go near the fire because they donot want to undertake any risk of spoiling their faces. When they try to play on the piano, their fingers do not work properly because of severe cold. The theatre-goers have a strong will to act because of of their zeal for the theatre. They make preparations for going to the theatre inspite of severe cold. The people living in the huts try to amuse themslves by telling ghost stories. On a cold day, life becomes still and inactive. The oldest men tell that they have never come across such a cold weather. At night, the people use hot bottles in their beds. The naughty boys go to bed in their socks because they cannot stand cold.

8. THE NEW PILGRIM'S PROGRESS

by

Mark Twain

تمہید

مصنف نے ترکی کہانوں کی بڑی تعریفیں سن رکھی

تھیں - یورپ اور امریکی سیاحوں نے بار بار ترکی کھانوں کی تعریفیں کی تھیں چنانچہ جب وہ ترکی گیا تو وہ ایک ہوٹل میں ٹھہرا مگر اسے یہ دیکھ کر سخت کوفت ہوئی کہ ہوٹل والوں کو صفائی کا ذرا خیال نہ تھا ہوٹل کی میزیں سخت گندی تھیں - کھانے والی چیزوں کو ڈھانپا نہیں گیا تھا - باورچی کا لباس سخت گندا تھا - مصنف اور اس کے دوستوں نے دیکھا کہ باورچی نے قیمہ کے کباب بنانے شروع کئے تھوڑی دیر کے بعد ایک کتا آیا اور اس نے بڑے تھال میں سے قیمہ کا ایک حصہ اُٹھا کر چل دیا - باورچی کتے کے پیچھے بھاگا اور قیمہ اُٹھا کر لے آیا اور پھر تھال میں رکھ دیا - اسی قیمہ کو پکا کر جب باورچی ان کے سامنے لایا تو مصنف اور اس کے دوستوں نے کتے کا جھوٹا قیمہ کھانے سے انکار کر دیا - اس کے بعد باورچی نے قیمہ بھر کر روٹی توے پر ڈال دی - اتفاق سے یہ روٹی توے پر سے گر پڑی باورچی نے روٹی کو زمین سے اُٹھایا - گرد جھاڑی اور اپنی برجس کے ساتھ صاف کر کے اُن کے سامنے رکھ دی - مصنف اور اس کے دوستوں نے زمین پر گری ہوئی روٹی کھانے سے انکار کر دیا - اسی طرح باورچی نے گندے ہاتھوں سے انڈے پکائے جن کو مصنف اور اس کے ساتھیوں نے قبول نہ کیا -

مصنف نے ترکی حماموں کی بڑی تعریف سن رکھی تھی لوگوں نے اسے بتایا تھا کہ ترکی حماموں میں سنگ مرمر کے فرش ہوتے ہیں لیکن جب وہ ایک ترکی حمام میں گیا تو اسے سنی سنائی باتوں کے برعکس پایا - ایک ملازم اس کے لیے حقہ لے آیا حقہ پی کر اس کا برا حال ہؤا - اس کے گلے میں سوزش ہو گئی - جب وہ نہانے لگا تو اس کے جسم پر گرم پانی ڈالا گیا - کمرے میں پھسلن تھی اور وہ فرش پر گر پڑا - ایک ملازم نے اسے اٹھایا اور اس کے جسم پر خوب مالش کی - ایک ملازم دوبارہ اس کے لیے حقہ لے آیا لیکن

اس نے حقہ پینے سے انکار کر دیا - اس کے بعد ملازم ایک کافی کا پیالہ اس کے لیے لایا - کافی پی کر مصنف کو سخت مایوسی ہوئی کیونکہ کافی بڑی بد ذائقہ تھی - کافی اس کے حلق میں پھنس گئی اور وہ کھانسنے لگا - اس نے ترکی میں غسل کے لیے پیسے تو کافی دئے تھے لیکن اسے سخت مایوسی ہوئی کیونکہ وھاں ھر چیز نکمی اور گندی تھی -

Summary

The author had heard much of the fine Turkish dishes (کھانے). The American and European tourists had given good accounts of the Turkish lunch. But his own experience was very bitter in this respect. He entered a Turkish hotel along with his friends and was offered such an unpleasant lunch that he would never demand such a lunch again.

A bad lunch :

The hotel and its furniture were dirty. The cook was unclean. He placed the minced meat on a wire for roasting on the fire. A dog came there and took away a part of the meat. Now the cook snatched the piece of the meat from the dog and put it before the visitors. The visitors did not care to eat it. Soon after the cook made a loaf of bread and stuffed it with minced meat The loaf of bread fell down on the floor. The cook picked it, cleaned it with his breeches and offered it to the visitors. The visitors declined to take it because the bread had once fallen on the dirty floor. Next, he prepared a dirty dish of eggs. This annoyed the visitors and they did not even eat the eggs.

Turkish Bathroom :

The writer had read the rosy accounts of the Turkish baths. He had imagined the bath-rooms made of marble. Then he imagined the oriental fragrance and the decorations, but the actual experience disillusioned

him. He found the bath room dirty. He found the servants to be dull and unclean. He was taken to a dull and slippery court. He slipped and fell down. The servants expressed no anxiety over his fall because they expected it or it was a usual feature. They gave him the wooden slippers with loose straps. But the straps were too loose to wear. A servant brought hubble bubble (حقہ) for him. He took a puff and began to cough. The taste of bitter tobacco made him miserable.

Then, the writer was taken to yet another room. He was asked to sit on a platform. Hot water was poured on him. Then a servant began to rub his body in a harsh manner. He was rubbing it with a mitten glove. The writer experienced much pain because of the rubbing. Then he rubbed his body with soap lather (صابن کی جھاگ). After this rubbing, the servant disappeared. The author shouted for him but of no avail. After all, he found the servant asleep in the next room. He dried him with a table cloth because there were no towels.

The Coffee :

The author had equally a bitter experience of tasting the Turkish coffee. The coffee was black and thick. It stuck into his throat and he began to cough.

Points to Remember

1. The author goes to a Turkish hotel along with his friends.
2. He has a bitter experience of the Turkish lunch.
3. The cook snatches a piece of meat from the dog and offers them on a table.
4. The author and his friends refuse to take it.
5. The cook picks up the bread from the dirty floor and offers to them—they refuse to take it.

6. The cook makes dirty eggs—they do not take it.
7. The author has imagined a wonderful picture of the Turkish bath.
8. He thinks that his body is being washed with sponges.
9. But his experience makes him miserable.
10. He is brought to a slippery place.
11. He slips and falls down on the ground.
12. The servant brings hubble bubble for him—the taste is horrible and he begins to cough,
13. The servant rubs his body very hard with a smitten glove.
14. He takes a bitter coffee.
15. He is very much disillusioned.

Questions and Answers

Q. Give the experiences of Mark Twain about the Turkish Lunch and the Turkish Bath.

Ans. Mark Twain had read the accounts of the American and European writers about the nice Turkish dishes and their bath rooms. Once he went to a Turkish hotel with his friends. He was disappointed to find the deplorable conditions in the hotel. The hotel and its furniture were extremely dirty. The tables were shaky and there were no covers. The cook was very dirty and did not cover the food stuffs.

The author and his friends saw the cook roasting the minced meat on fire. Soon, a lump of minced meat was taken away by a dog. The cook followed the dog, snatched the lump of meat and offered it to the guests. But they felt repulsion for the meat and did not like to eat it. Next, the cook prepared a loaf of bread and stuffed it with the minced meat. The bread fell down on the dirty ground. Now, the cook picked it up, cleaned it with his breaches and offered it to the guests. The guests were displeased and they refused to take the

bread because it had once fallen on the dirty ground. Next, the cook prepared some eggs with his dirty hands. He turned the eggs with a dirty fork. The visitors including the author refused to eat such a dirty stuff. Their experience of the Turkish lunch was horrible. They left the hotel without eating anything.

Turkish Bath :

Their experience of bath was equally miserable. The author had imagined a wonderful picture of a Turkish bath. The foreigners had given him very interesting details of a Turkish bath. He had thought that he would lie in a bath room made of marble. Then he imagined the sweet atmosphere, the magnificient furniture and the disciplined servants. But the reality made him upset. When he went to take bath in a Turkish bath room, he found shaky furniture, dirty cushions and unclean servants there. As he entered the slippery bath room, he could not keep his balance. He fell down. Now, the servant brought wooden shoes for him with loose straps. But the straps were very loose so that he could not properly use them. The servant brought a hubble bubble to him. He took a puff of it, but it tasted bitter and he began to cough. Then he was taken into the next room. He was asked to lie down on a platform. He was drenched in hot water. The servant began to rub his body with gloves, but the rubbing gave him much pain. Then he rubbed him with the soap. Having done so, he disappeared. The writer called him time and again, but there was no response. At last, the servant was found sleeping in the next room. He dried the author with a table cloth. The bath was over now, but it gave him displeasure. For him, this experience of bath was very unpleasant.

9. THE SILENCE OF THE SEA

(*By Belloc Hilaire*)

تمہید

لوگ عام طور پر سمندر کو شور کرنے والی چیز سمجھتے ہیں

لیکن مصنف کے نزدیک سمندر ایک خاموش اور پر سکون جگہ کا نام ہے - اس کا خیال ہے کہ جن آوازوں کو سمندر کے ساتھ وابستہ کیا جاتا ہے وہ سمندر کی پیدا کردہ نہیں ہیں بلکہ ہوا جب سمندر کے قریب پڑی ہوئی چیزوں سے ٹکراتی ہے تو شور پیدا ہوتا ہے -

سمندر کوئی بے جان چیز نہیں ہے بلکہ یہ زندگی سے بھر پور چیز ہے - اسکی خاموشی میں معنی پنہاں ہوتے ہیں - لوگ اس کی خاموشی سے کوئی معنی اخذ نہیں کرتے یہی آنکی غلطی ہے -

مصنف کا خیال ہے کہ سمندر انسان کے کردار کی تعمیر کرتا ہے - ملاح سمندر سے وابستہ ہوتے ہیں - سمندر آنکی زندگی میں رچ بس جاتا ہے - سمندر کی خاموشی کا اثر ملاحوں پر یہ پڑتا ہے کہ وہ بھی کم گفتگو کرتے ہیں اور تنہائی کی زندگی گذارتے ہیں - خشکی کے رہنے والے انہی خوبیوں کی وجہ سے ملاحوں کو پہچانتے ہیں کیونکہ اول تو ملاح لوگ پر اسرار طور پر زندگی گزارتے ہیں وہ باتیں کم کرتے ہیں بحث مباحثہ میں حصہ نہیں لیتے -

یہ عجیب بات ہے کہ سمندری زندگی سے متعلق کتابیں صرف خشکی پر رہنے والوں نے لکھی ہیں کیونکہ ملاحوں کو ایسی کتابیں لکھنے کی ضرورت نہیں ہوتی - آنکی زندگی تو سمندر کا ایک حصہ بن کر رہ جاتی ہے وہ سمندر کا براہ راست مطالعہ کرتے ہیں اور یہی آنکا حاصل زندگی ہے -

انسان نے سمندر کے سینے پر ماڈرن جہاز اور مشینیں چھوڑ دی ہیں جنکی وجہ سے سمندر میں شور برپا ہو جاتا ہے لیکن یہ شور بھی باعث رحمت ہے کیونکہ اس شور سے سمندر کی خاموشی میں کمی واقع ہوتی ہے - جسطرح اندھیرے کی وجہ سے روشنی زیادہ نمایاں ہوتی ہے - اسی طرح مشینوں کے شور کی وجہ سے سمندر کی خاموشی نمایاں ہو جاتی ہے -

Summary

People in general hold that sea is noisy, but the fact remains that when the wind strikes against several things lying near the sea shore, it creates noise. Again, the wind strikes against the sea waves and the noise is produced. The sea is calm and serene. It has its own language, but it offers no noise. The people living on the land cannot appreciate such a language because this language is similar to the oracles of the gods. Generally, The people think that the storms are connected with sea. Indeed, the storms are there, but the storms are not a common feature in the silence of the sea.

To the writer, the sea is a lofty thing. It has a dignity of its own. It flows in a peaceful manner. It shows its strength and dignity through its silence.

The storm of the sea :

When the storm rises in the sea, it becomes very furious. It seems that the god of sea is angry and is going to shake the entire world. But this is only a temporary thing. The sea is not always seen in an angry mood. Its usual mood is calm and serene.

The experiences of a sea man :

The sea man appreciates the silence of the sea. The sea man is always surrounded by the sea. There is water everywhere. He always breathes its air. The sea shape his character. He becomes quiet and reticent (خاموش) like the sea. A sailor is always recognised by his reserved nature. He keeps his mouth shut in the company of others. He always remains busy in his own thoughts. He cannot detach himself from the sea life.

The sailors have written a few books on the sea life. But these books lack the depth (گہرائی), and naturalness of sea life. The reason is not for to seek. The sailors have become the embodiment of sea life. The men, living on land have given a better account of themselves. They have written much better books on the sea life.

The modern machines :

Man has placed heavy machinery in the form of ships and rollers on the surface of the sea. These heavy machines produce much noise. This noise may be accepted as a blessing because through contrast, we appreciate the silence all the more.

Points to Remember

1. The author loves the silence of the sea.
2. Generally, the people think that the sea is noisy.
3. The silence of the sea has its own language.
4. People think that the storm and sea are interconnected.
5. The main feature of the sea is its silence.
6. The sea shapes the character of the sailors.
7. Very few sailors have written good books on the sea life.
8. The men living on the land have written good books on the sea.
9. The modern man has placed heavy machines on the sea—the result is noise.
10. By contrast, we appreciate the silence of the sea.

Questions and Answers

Q. 1. Give an account of silence of the sea and discuss its various moods.

Ans. The author is a great lover of the silence that prevails in the sea. He criticises all those people who take the sea for a noisy place. The author defends the sea and says that when the winds strike against the things which are lying near the sea shore, much noise is produced. Then the winds strike against the ropes and the sails. As a result, much noise is produced. Such noises bring about misunderstanding in the minds of the people. Such noises come on occasions. They are not common. Silence is the common feature of the sea.

The sea has the dignity of its own. It is usually silent but there is a secret language contained in his silence. The waves of the sea go on moving forward. It is on rare occasions alone that there rages a storm in sea. The real mood of the sea is silence. The people living on land has no true idea of the sea. They hold that the sea is always full of storms. It is the sailors who have the real feelings of the sea. They breathe the fresh air of the sea. They are so much close to the sea that their character is influenced by it. Like the sea, They become quiet and reticent. They can be easily singled out and recognised by others because of their reserved nature. The sailors are quiet. They do not mix with people. Then they do not enter into an argument with others. They have acquired these habits from the sea.

The writer holds that the sailors have not proved themselves to be good writers. No doubt, they have the real feeling of the sea, but their descriptions are always vague. On the contrary, the people living on the land have given colourful descriptions of the sea.

At the end, the writer says that it is through comparison and contrast that we appreciate the silence better. Man has placed heavy machinery on the sea. The sailing ships produce much noise. We do not like the noise. But when the noise is not there, we relish the silence more.

10. ONE'S HABITS

By Robert Lynd

تمہید

صاحب مضمون کا خیال ہے کہ عادت کا اختیار کرنا بڑی اچھی بات ہے۔ عادت نہ ہونے کی وجہ سے اکثر اسے پریشان ہونا پڑا کیونکہ اسے ٹکٹ اور نقدی ایک جیب میں رکھنے کی عادت نہیں ہے لیکن ایک مرتبہ وہ ایک ہوٹل میں ٹھہرا ہوا تھا۔ ہوٹل کا ملازم اسکے

پاس سگرٹوں کا نصف پیکٹ لے کر آیا اور پیکٹ یہ کہتے ہوئے پیش کر دیا کہ پیکٹ اسکی ملکیت ہے مگر مصنف نے کہا کہ وہ حتمی طور پر نہیں بتلا سکتا کہ پیکٹ اس کا ہے یا کسی اور شخص کا ملازم نے اصرار کیا کہ پیکٹ اسی کی ملکیت ہے کیونکہ پیکٹ کو اوپر سے کھولا ہوا ہے اب مصنف کو سخت حیرت ہوئی کہ کم از کم ایک شخص تو دنیا میں موجود ہے جو اسکی عادات سے واقف ہے۔

مصنف عادات کے حق میں ہے۔ اسکا خیال ہے کہ جو شخص عادت کا سہارا نہیں لیتا ہے اسے پریشانی اٹھانی پڑتی ہے مثلاً کئی لوگ ٹکٹ یا بٹوا کسی خاص جیب میں نہیں رکھتے نتیجہ یہ نکلتا ہے کہ جب کسی موقعہ پر انہیں نقدی یا ٹکٹ کی ضرورت پڑتی ہے تو وہ اپنی جیبوں کی تلاشی لیتے ہیں اور انہیں خفت اٹھانی پڑتی ہے۔ مصنف عادت کے بے شمار فائدے بتاتا ہے مثلاً ایک شخص اپنی عینک کو ایک خاص جگہ پر رکھتا ہے اور جب اسے عینک کی ضرورت ہو تو وہ ایک منٹ کے اندر ڈھونڈ کر عینک لگا لیتا ہے۔ ایسا شخص واقعی خوش نصیب ہے اسکے برخلاف مصنف کو ہمیشہ پریشانی کا سامنا کرنا پڑتا ہے کیونکہ اسے عینک ساتھ لے جانے کی عادت نہیں ہے۔ اسکے علاوہ وہ ہمیشہ چیزوں کو ادھر آدھر رکھ دیتا ہے چنانچہ اسے جب ایک خاص چیز کی ضرورت پڑتی ہے تو سخت پریشانی کا سامنا کرنا پڑتا ہے۔ کتابوں کے معاملہ میں بھی اسکا یہی حال ہے کتابوں کو پڑھنے کے بعد وہ انکی جگہ پر نہیں رکھتا اور جب اسے کسی خاص کتاب کی ضرورت پڑتی ہے تو اسے وہ کتاب نہیں ملتی اور وہ سخت پریشان ہوتا ہے۔ اسے یوں معلوم ہوتا ہے جیسے کتابوں نے اسکے خلاف سازش کر رکھی ہو۔

Summary

The author thinks that the formation of habits is a good thing. Since he has cultivated no habits, he has suffered on many occasions. Once he was staying in a hotel, he needed money but he could not produce it. Thus, he was put to shame. His friend gave him a note case for keeping the notes. He placed all his money in the note case. A pick pocket played a trick on him and picked his pocket. He was robbed of the money and the note case.

He enumerates شمار کرنا the advantages of having a habit. A person who is in the habit of keeping his ticket in a special pocket, can produce it on demand. On the other hand a man who has not developed the habit of putting his ticket in a particular pocket suffers shame. When the ticket is demanded from him, he searches his pockets in a very awkward manner and evokes laughter. The man who can find his spectacles at a short notice, is a lucky fellow. In fact, he has cultivated a habit to put his spectacles at a particular place. When he needs them, he finds them at once.

The writer feels that he has not cultivated any habits. For instance, he forgets to take his spectacles with him. When he fails to find out the spectacles, he carries an eye glass with him. He is not in the habit of keeping his books in order. After having read a book, he does not put back the book at a particular place. The result is that when he needs the same book after a few days, he cannot find it. It seems to him as if the books are taking revenge from him for his carelessness.

The author has been reminded by a waiter that he has the habit of opening the packet of cigarettes from the top. Once he was staying in a hotel, a waiter approached him with a packet of cigarretes and asked him if the packet belonged to him. The writer was not sure if the packet belonged to him. At this, the waiter told him that as the wrapper had not been removed, it certainly

belonged to him. The author felt very happy to discover that at least he had one habit.

Points to Remember

1. The writer praises the cutlivation of habits.
2. A man who puts his ticket in a special pocket, can produce it on demand.
3. The man who puts glasses on a particular place can find them at a moment's notice.
4. The author has suffered much for the lack of habits.
5. He could produce money at a hotel.
6. A friend presented him a note case.
7. A pick pocket picked his pocket and deprived him of the money and the note case.
8. The writer has not developed the habit of putting back at its particular place.
9. A waiter reminded him that he had at least one habit of opening the packet of cigarettes from the top.
10. The author praises the formation of habits.

Questions And Answers

Q. Enumerate شمار کرنا the various advantages of forming a habit as given by Robert Lynd.

Ans. The writer is all praise for the formation of habits. He elaborates his point by giving the example of a person who is in the habit of putting his ticket in a special pocket. On demand, he can immediately produce the ticket. Similarly, a person who is in the habit of putting his spectacles at a particular place can find them out at a moment's notice. On the contrary, a person of irregular habits cannot find the ticket or the spectacles when he needs them most.

The author quotes his own example that he had to

suffer shame when he could not find out the money for making the payment. This was due to lack of habit that he had to suffer. A friend of his offered him a note case. He put all his notes in the note case. Unfortunately, his pocket was picked up by a pick pocket leaving him penniless. He quotes yet another habit of his carelessness. He says that after reading a book, he does not place it on its particular shelf. The result is that when he needs the same book, he cannot find it. It appears to him as if the books are taking revenge from him.

He is all praise for a man of habits. He has the consolation that at least he has cultivated one habit of opening the packet of cigarettes from the top. He never knew anything about it. Once he was staying in a hotel. A waiter brought a packet of cigarettes to him and asked if it belonged to him. The author was not sure. The waiter reminded him of his habit. This made the author very happy. He got the consolation that at least he has cultivated one habit.

II—The Evacuation From Dunkirk

(*The Daily Telegraph*)

تمہید

اس مضمون میں دوسری عالمی جنگ کا حال بیان کیا گیا ہے کہ کسطرح اتحادی فوجوں کو ڈنکرک سے نکالا گیا - 30 مئی 1940 کو اتحادی فوجوں کا انخلا شروع ھوا - انگریز اور فرانسیسی سپاہیوں نے بہادری کا ثبوت دیا - دست بدست لڑائی میں وہ جرمن سپاہیوں پر بھاری تھے اور اتحادی فوجوں کے مقابلہ پر جرمنوں کا نقصان چھ اور سات گنا زیادہ تھا -

جب انخلا شروع ہوا تو اتحادیوں کے پاس صرف چند لاریاں تھیں وہ باری باری سپاہیوں کو منزل مقصود پر پنہچا کر واپس آتی تھیں - اتحادی سپاہی جرمن ہوائی جہازوں کی زد میں ہوتے تھے - جرمن ہوائی جہازوں سے بم گراتے تھے کیونکہ اُن کا منصوبہ یہ تھا

کہ کم سے کم فوجی لندن صحیح سلامت پہنچیں - اب برطانوی حکومت نے فوجوں کے نکالنے کے لئے سمندر میں لکڑی کا عارضی پل بنایا - لاکھوں فوجیوں نے رات کے اندھیرے میں اس پل کو پار کیا - لندن کے شہریوں نے ان فوجیوں کا خیر مقدم کیا - بچے بوڑھے جوان حتیٰ کہ عورتیں بھی فوجیوں کو سہولیات دینے کے لئے ساحل پر موجود تھے - لوگ اپنی نجی کشتیاں لیکر ساحل پر چلے گئے اور فوجیوں کی ہر ممکن امداد کی -

وزیراعظم چرچل نے دارالعوام میں تقریر کرتے ہوئے کہا کہ فوجی ماہرین کا خیال تھا کہ برطانوی فوجوں کی بڑی تباہی ہوگی لیکن ایسا نہ ہوا کیونکہ لاکھوں فوجی زندہ سلامت لندن پہنچ گئے تھے -

حقیقت یہ ہے کہ اتنی تعداد میں اتحادی فوجوں کا بچ جانا ایک معجزہ سے کم نہیں ہے کیونکہ جرمنی نے تمام طاقت ڈنکرک پر مرکوز کر دی تھی ان کی پیادہ فوج اور توپ خانہ اتحادی فوج پر حملہ کر رہے تھے اب برطانوی بحریہ نے اتحادی فوجوں کے انخلا کے لئے سر دھڑ کی بازی لگا دی اور لاکھوں فوجی لندن پہنچا دئے-

Summary

The World War II had taken a serious turn. The Germans made severe attacks on Dunkirk. The British decided to evacuate انخلا the Allies forces from Dunkirk. It was quite a difficult task because the German Air Force was ready for bombardment. The Nazi planes dropped horrible bombs to cause fires in the farm houses. But the evacuation was started in right earnest. When the work was started only a few lorries were available. They made several trips to transport the soldiers by the road.

The soldiers were warmly received at the English soil. People brought bread, chocolate and hot meal for

them. The evacuation went on even in the teeth of opposition from the Germans. The evacuation was directed from a naval base where some junior officers were staying. They were sitting in a room to which they called a dynmo room.

It was the endeavour of the Germans to check the evacuation. They sent hundreds of bombers to throw bombs on the docks. The British made alternative arrangements. They raised a temporary bridge so that about 250000 soldiers crossed the bridge. The civilians volunteered their services cheerfully. They used their vessels and boats for the transportation of the soldiers. Trains carried off the soldiers into the interior of England. Many events of escape occurred. Till June 4, the evacuation was completed. Mr. Churchill made a speech in the House of Commons that though he had expected a huge loss, yet the actual loss was not so great. He paid a tribute to the Royal Air Force and Royal Navy which assisted the process of evacuation.

Points To Remember

1. The World War II took a serious turn.
2. The British decided to evacuate Dunkirk.
3. The German Air Force started bombardment.
4. The evacuation work went on against heavy odds.
5. The British raised a temporary bridge for the evacuation.
6. The civilian population rendered every possible help.
7. Till June 4, the evacuation was completed.
8. Mr. Churchill paid a high tribute to the Royal Air Force and the Royal Navy.

Questions And Answers

Q. Why the English army was compelled to evacuate Dunkirk.

Ans. The Germans invaded Poland on September 1, 1939. The Allies took the side of Poland. Thus, the world war was started. The war took a serious turn when the armies of the allies were in great danger. The British thought of evacuating their troops from Dunkirk. The soldiers were tired, but tney were in high spirits because they had given a good account of themselves while fighting against the Germans.

The Nazi Air Force was very active. They started bombardment. Many farms were burnt to ashes. But inspite of the German bombardment, the work of evacuation went on. It was a critical time because only a few lorries were available. The lorries made several trips to evacuate the troops along the road side.

The indiscriminate bombardment of the Germans made the process of evacuation very difficult. The British soldiers made holes in the sand in Northern France to hide themselves. This scheme met with immense success so that hundreds of soldiers saved their lives.

Since the Nazi Air Force was very active, alternative arrangements had to be made. A temporary bridge was made and about 250,000 soldiers are believed to have crossed this bridge. The civilians showed great cooperation in this respect. They made available all their boats and vessels. Thousands of British troops arrived on the South East coast of England. They were received with open arms by the people of London. It was through the great courage and cooperation of the British people that the evacuation met with success. Churchill, the then Prime Minister of England paid a high tribute to the people of England for their great power of endurance.

The pages of history are praise for the people of London because all of them stood as a rock against their enemy. When their soldiers arrived, they offered them bread and butter, cheese and biscuits. In short, they were prepared to make any sacrifice for the freedom of their country.

1. I must likewise warn you strictly against the least degree of Fondness to your husband before any witness whatsoever, even before your nearest relations, or the very maids of your chamber. This proceeding is so exceedingly odious and disgustful to all who have either good breading or good sense, that they assign two very unamiable. Reasons for it ; the one is grose Hypocrisy, and the other has too bad a name to mention. If there is any difference to be made, your husband is the lowest person in company, either at home or abroad.

Reference. These lines have been taken from "A Letter To A Young Lady" written by Swift.

Explanation. The author gives a piece of advice to a newly married woman. He asks her never to show her warmth and affection for her husband in the company of friends or relatives. This expression of fondness for her husband is likely to annoy the cultured people. From this attitude, they draw a conclusion that either the woman is a hypocrite (منافق) or she is trying to hide her feelings of love for some other person.

2. I would have you look upon Finery as a necessary Folly, as all great Ladies did whom I have ever known : I do not desire you to be out of fashion, but to be the last and least in it ; I expect that your dress shall be one degree lower that your fortune can afford ; and in your own heart I would wish you to be an utter contemner of all distinctions which a finer petticoat can give you ; because it will neither make you richer, handsome, younger, better, matured or wise.

Reference. These lines have been taken from the essay, "A Letter To A Young Lady" by Swift.

Explanation. While giving a piece of advice to the newly married woman, the author says that she should not attach much too much importance to the wearing of fine clothes. She should consider the fine clothes as a necessary folly. He further says that her dress should be one degree less than their fortune. She should not adopt any fashion very soon, but should be last in a fashion. She should not try to distinguish herself on the basis of fine dress.

3. I can give you no advice upon the Article of Expence. only I think you ought to be well informed how much your husband's revenue amounts to, and be so good a computer as to keep within it, in that part of the management which falls to your share; and not to put yourself in the number of those Politick Ladies, who think they gain a great point when they have teazed their husbands to buy them a new Equipage, a lac'd Head or a fine petticoat.

Reference. These lines have been taken from the essay, "A Letter To A Young Lady" written by Jonathan Swift.

Explanation. The author while giving a piece of advice to the newly married lady says that she should always spend in accordance with the income of her husband. There are women who try to dominate their husband and force them to buy some fine dress for them. They take pride in the fact that they have convinced their husband that a particular is a necessity for them. They do not take into consideration the fact that the bill of the butcher has not yet been paid.

4. Chimney sweepers passed by us as we made up to the market, and some raillery happened between one of the fruit wenches and those blackmen, about the Devil and Eve, with allusion to the several professions.

Reference. These lines have been taken from the essay, "Minutes" written by Richard Steele.

Explanation. Steele was a great observer of things. One day, he went through the streets of London just to observe the ramblers.

In the given lines, we are told that many chimney sweepers passed by him. Jokes were exchanged between the fruit selling woman and the chimney sweepers. The fruit women looked very fresh. They looked like Eve and the chimney sweepers, being black appeared to be no less than a devil.

5. I went afterwards to Robin's, and saw people, who had dined with me at the five penny ordinary just before, give bills for the value of large estates ; and could not but behold with great pleasure property lodged in, and transferred in a moment from, such as would never be masters of half as much as is seemingly in them, and given from them every day they live. But before five in the afternoon I left the city, came my common scene of Covent garden, and passed the evening at Will's in attending the discourses of several sets of people, who relieved each other within my hearing on the subjects of cards, dice, love, learning and politics.

Reference. These lines have been taken from the essay, "Minutes" written by Richard Steele."

Explanation. In these lines, the author tells us that he visited some coffee houses. He was astonished to see that those people who had once taken food with him in the ordinary hotel were paying large amounts as their bills. After paying a visit to the Robins he moved to' another restaurant called Wills. There, he heard people talking of cards, love, scholarship and politics.

6. "The post I would aim at, is to be comptroller-general of the London Cries, which are at present under no manner of rules or discipline. I think I am pretty well qualified for this place, as being a

man of very strong lungs, of great insight into all the branches of our British trade and manufactures and of a competent skill in music.

Reference. These lines have been taken from the essay, "London Cries" written by Joseph Addison.

Explanation. The writer is conscious of the fact that the city of London is full of cries. He has received a letter from a stranger who is unemployed. He wants to make an honest living. He feels that he would be able to control the cries of London if he is appointed as the Controller General of the London Cries. He has strong lungs and possesses the knowledge of music. Thus, he considers himself to be qualified for this job.

7. But most certain it is, that people know the wares they deal in rather by their tunes than by their words; insomuch that I have sometimes seen a country boy run out to buy apples of a bellows-mender, and gingerbread from a grinder of knives and scissors. Nay, so strangely infatuated are some very eminent artists of this particulars grace in a cry; that none but their acquaintance are able to guess at their profession.

Reference. These lines have been taken from the essay, "London Cries" by Addison.

Explanation. In these lines, the author tells us that the hawkers cry at the top of their voice, but their cries are not understood. People cannot understand anything from their cries. The hawkers announce the names of the articles in a way that the people are deceived. They go to buy a thing which the hawker is not selling. Once a boy went to buy the apples from the grinder of knives.

8. The oddities that marked his character, soon began to appear, he bowed to several well dressed persons, who, by their manner of returning the compliment, appeared perfect strangers. At intervals he drew out a pocket book, seeming to take memorandums before all the company, with much importance and

assiduity. In this manner he led me through the length of the whole walk, fretting at his absurdities and fancying myself laughed at not less.

Reference. These lines have been taken from the essay, "The Important Trifler" written by Oliver Goldsmith.

Explanation. In the given lines, Oliver Goldsmith describes the character of Mr. Tibbs. He was introduced to the author by his friend. One day, Goldsmith met him in a public park. His dress was the same as usual. As they walked together. Mr. Tibbs greeted every well dressed person. In fact, he wanted to impress upon him that he was familiar with all the distinguished men of the town. The author did not like his company, because there was a danger of being mocked at by the passers-by.

9. Thus saying, with out waiting for a reply, he took my by the arm, and hauled me along. We passed through many dark alleys and winding ways ; for, some motives to me unknown, he seemed to have a particular aversion to every street; at last however, we got to the door of a dismal, looking house in the out lets of the town where he informed me he chose to reside for the benefit of the air.

Reference. These lines have been taken from the essay, "The Important Trifler" written by Oliver Goldsmith.

Explanation. Mr. Tibbs was introduced to the author through his friend. One day Mr. Tibbs met him in a park. The author was very much amused to see his strange behaviour. Then Mr. Tibbs invited the author to take dinner with him at his house. Mr. Tibbs insisted, took the author by the arm and led him towards his house. They passed through dirty streets and at last, he brought the author to a sad looking house in a poor locality. Mr. Tibbs boasted that he had chosen to live in such a locality for the sake of fresh air.

10. Thus fashion lives only a perpetual round of giddy innovation and restless vanity. To be old fashioned is the greatest crime a coat or a hat can be guilty of. To look like nobody else is a sufficient mortifying reflection; to be in danger of being mistaken for one of rabble is worse.

Reference. These lines have been taken from the essay, "On Fashion" written by William Hazlitt.

Explanation. In the given lines, the author says that the fashion goes on changing. There are no fixed laws. Wearing of old fashioned hat or coat results in insult and humiliation. Every body wants to distinguish himself from others. An old fashioned fellow is considered to be mean or low. Therefore, no person wants to become an old fashioned fellow because it brings insult and humiliation.

11. Entering the court of the Lions a few evenings since, I was almost startled at beholding a turbaned Moor quielty seated near the fountain. For a moment one of the fictious of the place seemed realised an enchanted Moor had broken the spell of centuries, and become visible. He proved, however, to be a mere ordinary mortal, a native of Tetnan in Barbary, who had a shop in the Zacatin of Granda, where he sold rhubarb, trinkets, and perfumes. As he spoke spanish fluently, I was unable to hold conversation with him.

Reference. These lines have been taken from the essay. "The court of Lion Alhambra," written by Washington Irving.

Explanation. The author paid a visit to the grand building of the court of Lions. While he was standing in a big hall, he found a Moor there. The Moor was wearing a turban. The Moor was the native of Barbary. He was a shop merchant and dealt in trinklest and Perfumes. The Moor was proficient in Spanish, therefore, the author had the chance of speaking to him.

12. I endeavoured to vindicate the memory of the un lucky Boabdil from his aspersion, and to show that the dissensions which led to the downfall of the Moorish throne originated in the cruelty of his tiger-hearted father ; but the Moor would admit of no palliation.

Reference. These lines have been taken from the essay, "The court of Lions, Alhambra", written by Washington Irving.

Explanation. The author had a chance of meeting a Moor, who strongly criticised Boabdil the last Muslim king. According to him, Boabdil was a traitor who surrendered the capital to the christians. At this, the author tried to defend Boabdil. He told the Moor that since the Muslims were not united, therefore, they brought their own ruin. The author accused the father of Boabdil. But the Moon stuck to his own views. He did not agree with the author.

13 Now the moment people wake in the morning they perceive the coldness with their faces, though they are warm with their bodies, and exclaim, "Here is a day !" and pity the poor little sweep, and the boy with the water-cresses. How any body can go to a cold ditch, and gather water-cresses seems marvellous. Perhaps we hear great lumps in the street of something falling ; and looking through the window, perceive the roofs of the neighbouring houses thick with snow.

Reference. These lines have been taken from the essay, "A Now" written by Leigh Hunt.

Explanation. In these lines, the writer has given the description of people taking breakfast on a cold day. The dining room is comfortable because fire is burning there. While sitting in the warm dining hall, one wonders as to how a person can go to a ditch for collecting water-cresses. They can see the snowfall through the windows of the dining hall. They can also see lumps

of snow collected on the roofs of the neighbouring houses.

14. My fall excited no comment. They expected it, no doubt. It belonged in the list of softening sensuous influences peculiar to this home of Eastern luxury. It was softening enough certainly, but its application was not happy. They now gave me a pair of wooden clogs—benches in miniature, with leather straps over them to confine my feet.

Reference. These lines have been taken from the essay, "The New Pilgrim's Progress" written by Mark Twain.

Explanation. The author had heard many stories about wonderful Turkish bath, but his actual experience made him miserable. He was taken to a dirty bath room. It was slippery, so he fell down. No body paid heed to it because it was a regular feature. Then they gave him the wooden slippers with loose straps. They did not fit his size. He could not use those slippers.

15. Now if even in storm the sea makes less of cry or hail than any other creature in activity, in all other moods it gives out no voice at all. We may imagine its breathing but we hear none; though the large heave of it is the heave of a living beast. The sea contemplates itself and is content with that endless self neighbour hood. On which account, I suppose, it is that you will hardly anyman bound to a sea faring life but has something profound about him, more than landsmen have.

Reference. These lines have been taken from the essay, "The Silence of The Sea" written by H. Belloe.

Explanation. The author is very much impressed by the silence of the sea. The layman cannot think of sea without the storm. The storm no doubt disturbs the sea, but the storm is not its common mood. The usual mood of the sea is calmness. The rise and fall of the biggest wave is not louder than the rise and fall of the

human breast. The sea remains calm and quiet. The sailor learns to be calm and reserved from the silence of the sea. A sailor can be easily recognised because he is as calm as the sea.

16. On the other side large numbers were still lining the miles of Dunkirk beeches, waiting their turn to cross. Enemy bombers attacked them and the ships taking them off. In a stupid attempt to weaken the morale of the troops, German planes used a special whistling device in their bombs at Dunkirk.

Reference. These lines have been taken from the essay, "The Evacuation from Dunkirk".

Explanation. In the given lines, the heroism and bravery of the British soldiers has been traced. The evacuation of the troops continued day and night while the Germans made furious air attacks on Dunkirk. In fact, the Germans wanted to bring about frustration in the minds of the English troops. To gain their ends, the Germans used strange kind of whistling sounds in their bombs which they threw at Dunkirk.

CLASS NOTES ON ESSAYS ANCIENT AND MODERN

Edited by Prof. Sirajud-Din

THE EXERCISE OF THE FAN

By Joseph Addison

تمہید

اس طنزیہ مضمون میں مصنف خواتین کی نازک مزاجی اور فیشن پسندی کا مذاق اڑاتا ہے۔ اس مضمون میں بھی مبالغہ کا عنصر نمایاں ہے۔ مصنف کا خیال ہے کہ خواتین میں پنکھا بہت مقبول ہو رہا ہے۔ اس لئے مصنف نے خواتین کو پنکھے کا استعمال سکھلانے کے لئے ایک سکول قائم ہے۔ دراصل مصنف پنکھے جیسی معمولی سی چیز کو اتنی اہمیت دینے کے خلاف ہے۔ اس لئے وہ پنکھے کے استعمال پر بالواسطہ indirectly تنقید کرتا ہے۔

Model Question

Q. What is Addison's purpose in writing this essay. How does he achieve it.

Ans. Addison's purpose in writing this essay was social criticism (سماجی تنقید). He had seen ladies using the fans in many ways. To him, it was necessary. He did not approve of flirtation or affectation in manners among the young men. He thought that the ladies were more particular about the upkeep of their outward personality than the uprightness of their moral attitudes.

Addison gives the details of the Fan Club where training was given to the ladies about the use of fans. The pupils of this club were drilled twice a day where

they were instructed in the use of their arms. There were about six exercises—to handle, unfurl, discharge, ground, recover and flutter the fans.

The organiser of the club had done a great deal of research in the exercise of the fan. He had put the essence of his work in his essay, *the Passions of the Fan*, which could be had from him.

Addison has given the details of the exercises done in the club or the academy in a very humorous manner. In a very peculiar way, he satirises the love of fashions which was in vogue in the ladies of his times. He thought that the ladies regarded the fan as a status symbol. They loved show and glammer and neglected moral virtues.

Addison's approach towards his subject is very intelligent. He exaggerates a common weakness of the young ladies. In doing so he amuses the readers and also teaches them to be on their guard against such weaknesses.

Addison has a definite purpose before him. He wants to improve the manners and moral of young ladies who waste their energies in snobbery (دکھاوا). He is a reformer and wants to see the uplift of the society. He, therefore, points out an evil which has corrupted the society.

DREAM CHILDREN

(*By Charles Lamb*)

(تمہید)

چارلس لیمب کی بہن ساری عمر بیمار رہی اس لئے وہ شادی نہ کر سکا لیکن اس کے دل میں گھریلو زندگی کی آرزو ضرور تھی وہ اکثر تصور کی مدد سے خیالی بیوی بچوں سے باتیں کیا کرتا تھا۔ موجودہ مضمون میں وہ اپنے خیالی بچوں کا ذکر کرتا ہے اور بچوں کو آن کے چچا کے متعلق بتاتا ہے۔ تھوڑی دیر کے بعد

یہ خیالات کا تانا بانا ٹوٹ جاتا ہے اور لیمب اپنے آپ کو اپنی بیمار بہن کے پاس پاتا ہے۔

Model Question

Q. Discuss the theme of Lamb's essay, DREAM CHILDREN.

Ans. Charles Lamb remained a bachelor throughout his life. He had an ailing sister to whom he was greatly devoted. For the sake of his sister, he chose to remain a bachelor. However, he felt an urge to have a happy married life ; often he talked to his imaginary children and narrated to them some pleasant stories.

In the present essay, Charles Lamb has introduced the story of his grandmother in an informal manner. He tells the story of grandmother to his imaginary children, John and Alice. He tells them how his grandmother, Lady Field was loved and respected by everbody in the house. When she was young, she was considered the best dancer in her community of friends and relatives. But a serious disease of cancer made her very weak. She was very popular, so her funeral was attended by all and sundry. Then, he tells the children about their uncle John. John was very favourite with the grandmother. Now, the children are very anxious to know something about their mother. In fact, they are the children of imagination and their mother is no other than Ann Simmons—his beloved whom he could not marry. Soon, children disappear and Charles Lamb is left alone.

In short, the theme of this essay is very simple : the author is a bachelor. He lives in a dreamland. He thinks that he is a married man and has children. He, therefore, ascribes all the qualities and traits he would have liked to see in them. The essay is a story of his unfulfilled love and unrealised desires. He finds comfort in dreams because his real life is dull and drab.

ON THE LOVE OF THE COUNTRY

(*By William Hazlitt*)

تمہید

اس مضمون میں مصنف فطرت کے مناظر کی تعریف کرتے ہوئے کہتا ہے کہ قدرتی مناظر میں یگانگت پائی جاتی ہے، جبکہ انسانوں میں اختلاف ہوتا ہے۔

ہم فطرت کو اس لئے پسند کرتے ہیں کیونکہ ہر منظر سے ہماری کوئی نہ کوئی یاد وابستہ ہوتی ہے، دوئم ہم فطرت میں ہم آہنگی پاتے ہیں۔ جب ہم مناظر قدرت کو بار بار دیکھتے ہیں تو ہم اُن سے مانوس ہو جاتے ہیں۔

Model Question

Q. Point out the dual nature of our attachment to Nature with reference to Hazlitt's essay on the love of the country.

Ans. According to Hazlitt, our attachment to Nature is of a dual nature. In the first place it means that we are associated with some individual objects of nature such as trees, streams, snows, the sunrise, the sunset, hills, oceans etc. We have developed love for these natural objects because we might have lived amongst them. Our fondness for these objects goes on increasing with the passage of time. Whenever we remember our past associations with them, our affection for them is on the increase.

From loving individual nature we begin to love nature in general. In other words, our love for individual objects is transferred to Nature in general. For example our love for one particular stream is extended to all other streams. This happens, because there is one undivided spirit pervading throughout Nature's works. If we come to form intimate relation with any one set of natural objects, we become familiar with others also. In this

way, from loving individual objects we begin to love Nature in the abstract. When this happens, we shall find all Nature responding to our attachment and adorning all her various objects. Now, we love Nature not only for her beauty but also for her tranquillising power. Hazlitt thinks that there is an intimate spirit working in Nature. It is this spirit that harmonises all her works and puts them into mutual relationship with one another.

THE HISTORIAN

(*By Thomas Macaulay*)

تمہید

اس مضمون میں مصنف ایک مؤرخ کے فرائض کی نشاندہی کرتا ہے اور کہتا ہے کہ تاریخ نگاروں کو محض چند بڑے بڑے لوگوں کے کارناموں یا ناکامیوں کا ذکر ہی نہیں کرنا چاہئے بلکہ اُن کا فرض ہے کہ معاشرے میں ہونے والی تبدیلیوں کا بغور مطالعہ کریں اور اسے تفصیل سے بیان کریں - انہیں چاہئے کہ عام لوگوں کے رہن سہن اور گفتگو کے آداب کا تذکرہ کریں - انہیں حقائق کا غیر جانبدارانہ انداز میں تجزیہ کرنا چاہئے -

تاریخ نویسوں کا فرض ہے کہ کسی دور کی خوبیوں کے علاوہ اُس میں پائے جانے والی برائیوں کا تذکرہ بھی کریں - اس کے علاوہ انہیں حقائق کو دلچسپ انداز میں پیش کرنا چاہئے -

Model Question

Q. What are the characteristics of a true historian ?

Ans. A true historian is one who is alive to the circumstances in which he is placed. He understands his art perfectly well and will reproduce in his work the spirit of the age that he is dealing with. He will put on record only those facts which are substantiated by reliable evidence. His approach to the subject is accurate and imaginative. He deals with the events like a fiction-writer.

A true historian will not consider anything insignificant if it helps him to illustrate the social, religious, economical and political life of the people.

A true historian has the quality to analyse things, so his analysis of the past gives us a complete picture of the persons and events in a given period. Like a traveller, he tries to study the habits and manners of the people of a certain period and describes them with full details. He not only describes the life of rich and distinguished but also of the poor and homeless. It is the duty of a historian to make the readers intimate with his characters. He should not ignore the minor details. He will try to understand the moral changes taking place in a community and their effect on its growth.

The job of a historian is identical to a novelist. Both have to describe things in an interesting manner. Both give an imaginative colouring to what they describe. A perfect historian will describe the historical events in a charming manner. He will use those fragments of truth which historians usually throw away. A true historian will mix together the history of the people and the history of the Government. A history written in this manner will make an accurate as well as inspiring reading.

Macaulay believes that the historian of the above description is a rarity. However, he emphasises that the historians must have a seeing eye. They must learn to load their descriptions with evidence. Then, they must reproduce the historical events in a very interesting manner.

GIFTS

(*By Ralph Waldo Emerson*)

تمہید

اس مضمون میں مصنف نے تحائف کی اہمیت پر شاندار طریقے سے تبصرہ کیا ہے۔ مصنف کا خیال ہے کہ تحفے کا انتخاب بڑا مشکل ہے۔ اچھا تحفہ وہ ہوتا ہے جو کسی ضرورت کو پورا کر دے

مثلاً ایک شاعر کا بہترین تحفہ اس کی نظم ہی ہو سکتی ہے - اسی طرح ایک مصور اپنی تصویر اپنے دوست کی نذر کر سکتا ہے - دراصل تحفے تحائف کا تبادلہ بڑا نازک مسئلہ ہے - اگر تحفہ دینے والا تصنع یا فیاضی کا مظاہرہ کرے تو تحفہ وصول کرنے والا برا منائے گا اسی طرح اگر تحفہ وصول کرنے والا تحفہ تحائف وصول کرنا اپنا حق سمجھے تو دینے والے کو رنج ہوگا - دراصل خلوص بڑی چیز ہے - محبت اور خلوص سے دئے ہوئے معمولی تحفے کی بڑی وقعت ہوتی ہے -

Model Question

Q. Emerson believes that the giving and taking of gifts involves risks. Discuss this point and describe what according to him are the appropriate gifts.

Ans. The offering of gifts is apparently something very innocent. It is meant to show the love and regard which the giver has for the one to whom they are given. But actually, it is something very delicate and involves risks.

If the gift we receive indicates in any way that the giver has not understood our nature, we feel alienated from him, instead of coming closer to him. If it indicates a disregard for our taste and is offered to us slightly, we feel hurt. And if it openly advertises our dependence on the giver, we become inimical and want to bite him.

Emerson understands human nature and, therefore, he insists that we must exercise great care in the offering of gifts. Man is vain by nature. He delights in being self-sufficient, and, therefore, if his vanity is injured, and he is made to feel his inferior position in contrast to the giver, he never forgives the patronising bestower of the gifts. His offence is so great that he is ready to offend his benefactor whenever the occasion arises. If, on the

other hand, we are glad on receiving a gift, the giver feels offended. He thinks that we value his gift more than his own person. So it is is evident that the very purpose of gifts is defeated. Instead of producing mutual love and respect, hatred is created which, otherwise, never would have been born.

The first rule to be observed while giving a gift is to find the first need of the receiver. If a man is in dire need of something, and he has not the means to satisfy that need, he naturally can be pleased only with that he wants. In such a case, the proper course is to acquaint ourselves of the need of the receiver, and then to try our utmost to relieve him of his distress. So it is better to consult the man concerned as to what he would like to have. It may be a pair of shoes or money to buy food with.

But the true character of a genuine gift is that it should pour out the love of the giver for the receiver and thus evoke a response in the heart of the latter. The gift must be the flowing of the one unto the other and *vice versa*. That can be only if we give a gift keeping in view the nature and taste of the one whom we give it. The best gift is that which is a part of our being, and has been created as a result of our own physical or mental effort. For example, the best gift from a girl can be a poem written by him, as the best gift from a girl can be a handkerchief prepared by her own hands. When the gift is of his nature, its price does not matter at all. It may not be costly, but it carries in it love which has no match in the material market.

According to Emerson, rings and jewels and costly things prepared by others are not suitable gifts. Kings and courtiers, who thrive dishonestly on the labour of others, may present such things. But a commoner, who makes an honest living, should not select such things. Such costly things are symbols of sin and blackmail. Moreover, they only show that a very rich man has spent a portion of his vast income on purchasing these things which add to his vanity.

Emerson is of the opinion that, in case the choice of a gift is difficult and uncertain, flowers can be the best gift. The blooming flowers, with their tossing heads and radiant colours, spread a wave of smile on the face of earth. If this smile is transported to a friend, he is bound to feel happy. This gift gives him the feeling that he is regarded as dear as the happy flowers, and the person who has sent him the flowers must be aware of his virtues. Emerson likes the gift of fruits also. He says that he is ready to travel one hundred miles just to eat from a basket which is full of fruits. Fruits are the best of the commodities. From all this discussion we conclude that, according to Emerson, the best gift is not which is useful, but the one which is beautiful. More important is the fact, which in love is more precious than the proudest gift given as a token of support or patronage. People forget service but they never forget love.

ON THE NEED FOR A QUIET COLLEGE

(*By Stephen Leacock*)

تمہید

اس مضمون میں مصنف معاشرے کی خرابیوں کے متعلق ذکر کرتا ہے وہ کالجوں میں ھلچل پسند نہیں کرتا - وہ ایک ایسے کالج کا تصور کرتا ہے جہاں سادہ ماحول ہے اور طلباء کو زندگی کی صحیح اقدار سے متعارف کرایا جائے گا - اس کالج میں نہایت اعلی سٹاف رکھا جائے گا جو طلباء کو محبت، مساوات اور انسانی ہمدردی کا سبق دیں گے اور ٹیکنیکل مضامین کی بجائے طلبا کو ادب، علم تاریخ، فلسفہ اور شاعری کی تعلیم دیں گے - اس مثالی کالج میں طلباء کو خود مختارانہ طور پر سوچنے سمجھنے کے قابل بنایا جائے گا -

Model Question

Q. *What are Leacock's objections to the present-day college life ?*

Ans. Stephen Leacock is not satisfied with the pre-

sent day college life. He thinks that more attention is given to buildings and laboratories than is necessary. The educationists usually judge the quality of a college on the basis of its big buildings and large laboratories. Leacock thinks differently. He holds that a good college can work very well with only a few buildings.

Another defect of the present-day college is that the teaching staff is more busy about other things than research or teaching. For instance, they waste their time in dictating letters to stenographers. Again, they waste their time by attending several committees. The members of staff are judged by their results. There is no security of employment. Leacock hates such practice and recommends that teachers should be recruited in the college on permanent basis. Full trust must be reposed in them so that they may be able to work freely. Leacock recommends that only eminent scholars must be employed in a college.

According to Leacock money ruins life, therefore, in an ideal college the students will not be allowed to display their wealth or feel their poverty.

Leacock is against the teaching of political studies. Instead, he recommends the teaching of History, Literature, Philosophy and Poetry.

Leacock believes that commerce ought to be taught in the market, factory docks etc. Again, he is against the teaching of economics, medicine and engineering. He also criticises the large number of extra-mutual activities of students in colleges. He, therefore, recommends a check on all these activities.

In some of the colleges, the banefactors or donors (عطیہ دینے والے) interfere in the affairs of the college. This is not good. Leacock criticises this practice.

Leacock is very much against co-education. He strongly believes that the boys cannot read when girls are around them. Under these circumstances, he recommends separate colleges for girls and boys.

WESTERN CIVILIZATION

(By Bertrand Russel)

تمہید

اس مضمون میں مصنف مغربی تہذیب کی تاریخ بیان کرتا ہے اور ہمیں بتاتا ہے کہ قدیم زمانہ میں مغربی تہذیب پر مصر اور بابل کی تحریکوں کا اثر تھا ۔ یونان کے لوگ فلسفہ اور ریاضی میں ماہر تھے چنانچہ یہ عناصر مغربی تہذیب کا حصہ بن گئے ۔ پھر اہل روما مغربی تہذیب پر اثر انداز ہوئے ۔ اگر یونانی علوم و فنون میں طاق تھے تو رومی سیاسی طور پر بڑے بیدار تھے ۔ اس کے بعد عیسائیت نے بھی مغربی تہذیب پر کافی اثر ڈالا ۔

مصنف کے نزدیک مغربی تہذیب کے مندرجہ ذیل پہلو نمایاں ہیں ۔

۱ - مغربی تہذیب نے نمائندہ حکومت کا تصور واضح کیا ۔ ۲ - سیاسی نظم و ضبط قائم کیا ۔ ۳ - معاشرتی طور پر طاقتور بن گئے ۔ ۴ - سائنس میں ترقی ۔ ۵ - اجتماعی زندگی کا شعور ۔ ٦ - سائنس کی بے پناہ ترقی ۔ ۷ - صنعتی ترقی ۔ ۸ - نئی اخلاقی قدروں کا عروج ۔

Model Ouestion

Q. How does Bertrand Russel define civilization? What are the most essential constituents of it.

Ans. According to Bertrand Russel, Civilization is a manner of life resulting from the combination of knowledge and forethought. Forethought distinguishes men from brutes. Knowledge develops human mind and enables man to attain progress in all walks of life. Forethought enables men to distinguish between good and bad, beautiful and ugly. The degree of forethought involved in any act is measured by three factors. They are : (1) present pain (2) future pleasure (3) length of interval between them.

There is some difference between individual and collective forethought. Collective forethought is easier in a wealthy community, because one man can endure the present pain while another enjoys the future pleasure. Ancient Egyptians has shown a great collective forethought. They preserved the bodies of their relatives for the Day of Judgment. This forethought was only based on superstition. Like Egyptians, the Puritans also showed forethought based upon superstition. They postponed pleasures to the next life. In this way, they managed to save money during the days of Industrial Revolution. The Puritans were not cultured or civilized. Thus, it follows that forethought and knowledge are the most essential requisites of civilization everywhere.

18. VOLTAIRE

(*By Lytton Strachey*)

تمہید

والٹیئر فرانس کا مشہور فلسفی اور شاعر تھا ۔ وہ انقلاب فرانس کے بانیوں میں سے تھا ۔ اس مضمون میں مصنف والٹیئر کی خدمت کا ذکر کرتا ہے اور ھمیں بتلاتا ہے کہ والٹیئر دماغی طور پر بڑا صحت مند تھا تاہم وہ بڑا حساس تھا ۔ اس نے المیہ ڈرامے لکھے اور خاصی شہرت حاصل کی ۔ ایک دفعہ ایک امیر شخص کے ساتھ اس کا جھگڑا ہو گیا اور اسے جیل بھیج دیا گیا ۔ والٹیئر میں کئی خوبیاں تھیں مگر خامیاں بھی کافی تھیں مثلاً وہ بے اصول شخص تھا ، وہ ظالم اور مغرور تھا لیکن ان سب باتوں کے ہوتے ہوئے وہ لازمی طور پر ذہین شخص تھا اور آزادی کا علمبردار تھا ۔

Model Question

Q. Write a note on Voltaire's character and achievements as given by Lytton Strachey.

Ans. Voltaire was a great genius. He was a philosopher and writer of no mean repute. He stood for justice

and liberty. His effective and powerful writings paved a way for the French Revolution. It was left to him to see the final victory achieved over the forces of darkness and ignorance.

Sense and sensibility were the two features of his life. He was a man of sound taste and fine judgment. He was a very shrewd person, therefore he made judicious investments which yielded him good profits. Thus, he was a very successful man in business.

He became a great artist because of his sensitive nature. This sensitive nature brought about a great change in his character so that he was always ready to indulge in a public display of his emotions. He danced and screamed even at the advanced age.

Voltaire did not enjoy good health. He suffered from indigestion. His constant illness resulted in his nervousness, hence his peevish nature. Since Voltaire was a dyspeptic (بد هضمی کا شکار) his morbidity expressed itself in his highly strung system and nervous tension.

He was a great scholar. He made his mark by writing tragedies. A royal pension was bestowed upon him and he was recognised by the society. Once, a French noble confined him in the Bastille. This incident made him the champion of liberty.

Lytton Strachey believes that there is a tendency in the biographers to soften the defects of their heroes. He, therefore, gives an objective criticism of the character of Voltaire. He tells us that Voltaire was a cheat, a rogue and a liar in his private life. He was a conceited man and had no sense of dignity. Again, he was very vain, revengeful, mischievous and cruel.

When we remember his defects, we also recollect his virtues, his keen intellect and powerful love for liberty. In short, Voltaire was a mixture of opposites. He was a strange man with qualities of good and evil in him.

CLASS NOTES ON WORDS AND BEHAVIOUR

(*By Aldous Huxley*)

تمہید

اس مضمون میں مصنف الفاظ اور انسانی طرز عمل پر آن کے اثر کے متعلق گفتگو کرتے ہوئے کہتا ہے کہ الفاظ کے ذریعہ ہم اپنے خیالات ، تجربات اور محسوسات ایک دوسرے تک پہنچاتے ہیں الفاظ انسانی طرز عمل میں تسلسل قائم کرتے ہیں - غلط الفاظ ہمیں گمراہ کرتے ہیں اور غلط طرز عمل کی طرف مائل کرتے ہیں - در اصل ہم الفاظ کے ذریعے اپنی برائیوں کو چھپانے کی کوشش کرتے ہیں - الفاظ کا غلط استعمال ہمیں حقائق سے انحراف پر مائل کرتا ہے - سیاست کی زبان میں چاہے یہ بات جائز سمجھی جائے لیکن حقیقت یہ ہے کہ سیاستدان الفاظ کے غلط استعمال سے دوسروں کو مغالطے میں رکھتے ہیں اور اپنا آلو سیدھا کرنے میں کوشاں رہتے ہیں - مصنف ہمیں تلقین کرتا ہے کہ ہم حقائق کا صحیح تجربہ کرنے کی عادت ڈالیں اور انسان کی زیادہ سے زیادہ قدر کریں -

Model Question

Q. Give a brief summary of Aldous Huxley's essay, 'Words and Behaviour.'

Ans. We can give expression to our thoughts and experiences and this is the main thing that distinguishes us from animals. Their life consists of irrelevant and unconnected events, their love and hatred are at the mercy of distraction. Why ? Because they cannot express their feelings in words. On the other hand, human beings can be consistent in their behaviour. This is because they have words upon which they can hang their experiences. We can justify our claims and experiments directed to a particular purpose through words. The mere 'word enemy is sufficient to make us angy and the word 'love' evokes

pleasant memories. If we choose inappropriate and not too carefully chosen words, that will result in foolish conduct, but sometimes we intentionally falisfy facts and conceal reality because it goes to our advantage.

Take the example of war. Nobody will deny that war is evil and the facts that accompany it are horrifying, but we distort these facts and present them in such a language as if it were not fought by human beings but only by ammoral forces and personified abstractions. Military writer talks in Platcnic ideas, abstractions of physics and mathematics such as "forces interact," "weights are flung into the scales." The combatants are personified and the collective enemy is used in the singular as in "making his (evening's) plan," etc. Similarly, in politics these abstractions are employed quite advantageously because it is easier to feel violently towards a person than towards an abstraction.

What for are these personifications employed? In war its main purpose is to conceal the horrors and absurdity of bloodshed. Had facts of war been described honestly and plainly, it would have never appeared a desirable thing and could never have been waged. The militarists are afraid to call a spade a spade. They use picturesque metaphors, alluring epithets and deceptive imagery to describe a war scene. The result is that, according to their opinion, wars are not fought by soldiers but by principles, allegories, personified collectives and opposing commanders. In this connection the word force is often used, but it is a very dangerous abstraction. On different occasions it has different meanings. It can be the force that parents use over their children, it can be the force that is employed in an asylum in order to control a lunatic, it can be the force that is made use of by the police so that order and law be maintained, and finally it is also the force that is used in a war but which means nothing but indiscriminate violence and fraud against the innocent and the guilty to impose international justice by force, or to save democratic institutions if need be by force, imply the

throwing of bombs, high explosives and poisonous gases. The abstract word here means the deadliest weapons invented by the modern age ! it may be the atom bombs, hydrogen bomb, (I.C.B.M., etc.). Social justice and peace cannot be securec through the force that is used in war or revolution. Those who misrepresent facts are running from reality and doing positive disservice to humanity.

In politics, inappropriate words are used with a different aim. In the case of war, horrors are concealed so that the people may not come to hate war, but in politics the device is employed to arouse and justify the element of pride and hatred, self-esteem and hatred for others. Here concrete realities are transformed into abstractions which are again personified to give an appearance of concreteness ; for example, the concrete reality of forty million people living in an island of the west coast of Europe is substituted by the abstraction, Britain. This abstraction, Britain, is then personified as though it were a person with thoughts, feelings, will and even a sex. Personification thus leads to deification. When a nation is exalted to the standard of a goddess, its government also becomes a sacred agent and demands unqualified obedience on the part of the people. The personified entity becomes a proud, vain, touchy thing for whom the consideration of right and wrong matters nothing.

Another inappropriate use of words in politics is to regard persons as abstractions incarnate. Often it happens that we erroneously consider foreigners as symbols and representatives of a class ; we assign them an evil personality and begin to hate them. Thus a whole nation can be easily discredited and made to look evil. Thus in the long run an excuse is found to destroy it.

The root-cause of evil in politics and war is the depersonification of human beings and personification of abstractions. Politics can become moral only if pro-

blems are considered in terms of concrete reality of persons. Good and appreciable behaviour depends upon correct thinking. Incorrect, falsified things will lead us nowhere.

EATING AND DRINKING

(By Rose Macaulay)

تمہید

اس مضمون میں مصنفہ کھانے پینے سے متعلق اپنے خیالات کا اظہار کرتے ہوئے کہتی ہے کہ زیادہ کھانے پینے سے انسان پیٹو بن جاتا ہے - بہترین کھانے صحت کے لیے مضر ہوتے ہیں - اچھی غذا کو تیار کرنے کے لیے سخت محنت کرنی پڑتی ہے - زیادہ کھانے والا شخص عام طور پر تنگ دست رہتا ہے اس لیے ہمیں زیادہ کھانے ، پینے سے احتراز کرنا چاہیے -

Model Question

Q. Reproduce Rose Macaulay's views on Eating and Drinking.

Ans. Rose Macaulay believes that eating and drinking has many pleasures. Our mouths are a great blessing. A hearty meal gives physical as well as mental satisfaction. However, she is against over eating. To her, gluttony is an evil and its results are harmful.

Pleasures .

Miss Rose Macaulay thinks that the pleasures of eating are many. Nature has given us mouths into which we push and pour things which give us sensuous pleasure and support our life.

It is true that the preparation of food requires labour and pain, but it is worth it because after the pain we derive sensuous pleasure from it. It is a very pleasant experience to chew the food. If it is a liquid we

feel it gurgling and gushing like the flood of life, down the throat with a silver sound.

Sad Facts :

There are some sad facts about eating and drinking. In the first instance, the best foods are unwholesome. Another sad fact about eating and drinking is that the best foods are the product of much trouble. The third sad truth about eating and drinking is that sometimes we enjoy the process so that we become gluttons.

There was a Yeoman called Nicholas Wood who was a glutton. Once he ate a whole sheep at one meal. Then he ate eighty-four rabbits at the table of his friend. Once he ate eighteen yards of pudding and once 60 pounds of cherries. He was a rich landlord, but he sold all his land to provide for his belly. He died a poor man.

Miss Rose Macaulay believes that excess of everything is bad, hence overeating is dangerous.

Important Paragraphs for Reference to the Context

1. "Mr. Spectator—Women are armed with fans as men with swords, and sometimes do more execution with them. To the end therefore that ladies may be entire mistresses of the weapon which they bear. I have erected an Academy for the training up of young women in the exercise of the fan, according to the most fashionable airs and motions that are now practised at court. The ladies who caray fans under me are drawn up twice a day in my great hall, where they are instructed in the use of their arms, and exercised by the following words of command.

Reference. These lines have been taken from the essay 'The Exercise of the Fan' written by Joseph Addison.

Explanation. Joseph Addison ridicules (تمسخر اڑانا) the use of fan in his own way. He says that a stranger

has written a letter to him telling him that he has established a school with the name of Fan Club. He has further given the details of the exercises practiced in the club. He says that there are half a dozen exercises to handle, unfurl, discharge, ground, recover and flutter the fans.

2. "We are not of Alice nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing, less than nothing and dreams. We are only what might have been, and must wait upon the tedious shores of Lethe millions of ages before we have existence and a name".

Reference. These lines have been taken from the essay, 'Dream Children' by Charles Lamb.

Explanation. Charles Lamb is a dreamer. He tells a story to his imaginary children. His day dream is shattered and he realises that he has been addressing only the children of imagination. They also tell him that they are unreal things. They also tell him that Lamb's beloved was married to some other person. Lamb feels that had he married his beloved, those children would have belonged to him.

3. Though their great grandmother Field loved all her grandchildren. Yet in an especial manner she might be said to love their uncle, John L .....because he was so handsome and spirited a youth, and a King to the rest of us, and instead of moping about in solitary corners, like some of us, he would mount the most mettlesome horse he could get, when but an imp no bigger than themselves and make it carry him half over the country in a morning, and join the hunters when there were many out.

Reference. These lines have been taken from the essay 'Dream Children' by Charles Lamb.

Explanation. In these lines, Charles Lamb remembers his grandmother who loved all the children. But she loved his brother John very much. Then, the author

remembers his brother who was very strong and healthy and always liked outdoor exercises such as riding. He would cover long distances on a horse. He accompanied the hunters in the forest and shared their experiences.

4. For there is that consent and mutual harmony among all her works, an undivided spirit pervading them throughout, that, if we have once knit ourselves in hearty followship to any of them, they will never afterwards appear as strangers to us but whichever way we turn, we shall find a secret power to have gone out before us, moulding them into such shapes as fancy loves, informing them with life and sympathy, bidding them put on their festive looks and gayest altered at our approach, and to pour all their sweets and choicest at our feet.

Reference. These lines have been taken from the essay, 'Love of the Country' by Hazlitt.

Explanation. Hazlitt believes that the human mind is under the influence of Nature. He believes that there is mutual harmony among all objects of Nature, When we are attached to any one natural object, all others are also connected with us. A true lover of Nature can always find happiness and pleasure amidst natural objects although he may be worried because of the cares and worries of the world. The natural objects are colourful so that we are fascinated by them.

5. The reason of these discords I conceive to be that there is no commesurability between a man and any gift. You cannot give anything to a magnanimous person. After you have served him he at once puts you in debt by his magnanimity. The service a man renders his friend is trivial and selfish, compared with service he knows his friend stood in readiness to yield him, alike before he had begun to serve his friend and now also. Compared with that good will I bear my friend, the benefit it is in my power to render him seems small.

Reference. These lines have been taken from the essay, 'Gifts' written by R.W. Emerson.

Explanation. The author says that while choosing a gift according to the needs of our friend, we feel much happy. We are satisfied that we have supplied the immediate wants of our friend. He further elaborates his point that great tact is required for making or receiving gifts. We want to become self sufficient, theresore, we donot forgive a friend for offering a gift to us.

6. Most of all I should need a set of professors. I would only need a dozen of them—but they'd have to be real ones : disinterested men of learning, we didn't even know they were disinterested. And, mind you, these professors of mine wouldn't sit in 'offices' dictating letters on 'cases' to stenographers and only leaving their offices to go to 'committees' and 'conferences'. There would be no 'offices' in my college and my 'committees', and my professors would have no time for conferences, because the job they were on would need all eternity and would never be finished.

Reference. These lines have been taken from the essay 'On the Need for a Quiet College' written by Stephen Leacock.

Explanation. The author aims at the establishment of a quiet college where he would employ about a dozen professors, but they should be genuine scholars. They should be men of learning and should not seek offices. They will not be found at any fixed place except when they are actually delivering lectures. Nobody will be eloquent speakers. They would inspire their students through their zeal and enthusiasm.

7. And women ? The arrangements in my college for the women students, and the women's dormitories ? Oh no—no, thank you. There aren't any women, Co-education is a wondeful thing for women ; college girls under co-education leave college more fit to leave college than any others. College girls

are better companions, better wives (as our own or as some one else's) than any others, It's the women who have made our cellege life the bright happy thing it is—too bright too happy.

But men can't study when women are around. And it's not only the students. If I let the women in, they get round some of my dusty old professors, and marry them—and good-bye to Machiavelli, and the higher thought.

Reference. These lines have been taken from the essay, 'On the Need for a Quiet College' written by Stephen Leacock.

Explanation. The author is against co-education. He admits that the college girls are good companions and wives. Their presence makes the college life colourful. But the author laments the fact that the boy students cannot study when the girls are around. Sometimes, the girls get round the old professors and the research woık of the professors suffers a good deal. For the above mentioned reasons, the author will not have co-education in his college.

8. To see one's own civilization in a true perspective is by no means easy. There are three obvious means to this end, namely travel, history and anthropology, and what I shall have to say is suggested by all three ; but no one of the three is as great a help to objectively as it appears to be. The traveller sees only what interests him ; for example Marco Polo never noticed Chinese women's small feet. The historian arranges even in Patterns derived from his pre-occupations : the decay of Rome has been variously ascribed to imperialism, Christianity, malaria, divorce, and immigration—the last two being the favourites in America with persons and politicians respectively.

Reference. These lines have been taken from the essay, 'Western Civilization' written by Bertrand Russel.

Explanntion. The author thinks that we must evaluate our own civilization. He admits that true evaluation is a difficult job. He suggests three means to this end : Travel, History and Anthropology. But objective outlook is a necessity. All these three features donot help in going objectively. The historian arranges the material derived from his prejudices. Similarly, the anthropologist interprets facts according to the prevailing prejudices of his day. However, inspite of these draw backs, these three things : Travel, History and anthropology are the best means at our disposal and we must use them properly.

9. Between the Collapse of the Roman Empire and the Industrial Revolution three men the intellectual masters of Europe—Bernard of Clarivaux, Erasmus, and Voltaire. In Bernard the piety and the superstition of the Middle Ages attained there supreme embodiment ; Erasmus the learning and the humanity of the Renaissance. But Erasmus was a tragic figure. The great revolution in the human mind, of which he had been the presiding genius, ended in failure ; he lived to see the tide of barbarism rising once more over the world: and it was left to Voltaire to carry off the final victory. By a curious irony the Renaissance contained within itself the seeds of its ruin.

Reference : These lines is have been taken from the essay, 'Voltaire' written by Lytton Strachey.

Explanation. In these lines, the author tells us that between the fall of Rome and the advent of the Industrial Revolution there were three intellectual masters of Europe. They were Bernard, Erasmus and voltaire. Bernard was a very pious fellow. Erasmus was a great scholar of Renaissance. Erasmus led a miserable life. He saw the failure of Renaissance. It was Voltaire who saw the final victory over the forces of darkness and ignorance.

10. There are some sad facts concerning eating and

drinking. One is that the best foods are unwholesome, an arrangement doubtless made by the authors of our being in order so circumvent gluttony. It is a melancholy discovery made early by infants, and repeatedly by adults. We all have to make it in turn, only excepting the ostrich. No doubt the Lady in Comus made it later, after she had more fully grown up, though as an adolescent we find her remarking sententiously and erroneously, to the enticing sorcerer.

Reference : These lines have been taken from the essay 'The Pleasures of Eating and Drinking' by Rose Macaulay.

Explanation. The author is very fond of eating and drinking. In the given lines, he brings home to us some sad facts about eating and drinking. The first defect is that the best foods are not good for health. This is perhaps an arrangement for saving us from our eating. The savages of Dominica gave up eating flesh because on one occasion many of them had died after eating the flesh of a magician.

CLASS NOTES ON SONG OF THE TALE

Edited by Prof Ridiq Kalim

1. THE CARRIAGE

(By N. V. Gogol)

تمہید

اس کہانی میں ایک شیخی باز کے کردار کو پیش کیا گیا ہے - یہ شخص سابق فوجی تھا اور گھوڑ سوار فوج میں بحیثیت لفٹیننٹ ملازم تھا. چند ناگریز وجوہات کی بنا پر اسے فوج سے استعفیٰ دینا پڑا - استعفیٰ دینے کے بعد وہ اپنے گاؤں میں آ کر رہنے لگا - وہ بڑا زمیندار تھا لیکن وہ اپنی سابقہ فوجی ملازمت کی وجہ سے ہمیشہ نازاں تھا حتیٰ کہ وہ اب بھی ہمیشہ فوجی وردی میں ملبوس رہتا تھا - ایک دفعہ اس کے گاؤں میں فوجی رجمنٹ نے آ کر مقام کیا - چند دنوں کے بعد فوج کے جرنیل نے دعوت کا اہتمام کیا جس میں فوجیوں کے علاوہ دوسرے لوگوں کو بھی دعوت دی- اس دعوت میں شیخی باز کو بھی بلایا گیا - اس شخص نے جرنیل کے آگے لاف زنی کہ اس کے پاس بڑی اعلیٰ گھوڑا گاڑی ہے - جرنیل نے اشتیاق ظاہر کیا تو اس نے ان کو کھانے کی دعوت دے دی - دوسرے دن بارہ بجے کا وقت مقرر کر دیا گیا - اب شیخی خورے کو جلدی گھر جانا چاہئے تھا تا کہ وہ دعوت کا انتظام کرتا لیکن تاش اور شراب کی وجہ سے وہ دعوت کے بعد بھی وہاں بیٹھا رہا اور رات کو تین بجے گھر کی طرف روانہ ہوا - چار بجے گھر پہنچا اور لمبی تان کر سو رہا - دوسرے دن بارہ بجے تک وہ بستر میں سوتا

رہا - اچانک اس کے گھر میں جرنیل اور دوسرے افسران آ دھمکے - اور اس شخص نے مہمان کو کہلوا دیا کہ وہ گھر پر نہیں ہے اور خود گھوڑا گاڑی میں جا کر چھپ گیا - جرنیل نے گھوڑا گاڑی دیکھنے کا اشتیاق ظاہر کیا اور شیخی خورے کو گھوڑا گاڑی میں دیکھ کر سخت حیران ہوا -

Model Question

Q. 1. Describe the Character of Tchertokutsky. Why did he hide himself in the carriage ?

Ans. Tchertokutsky was a rich landlord. He had served as a cavalry officer. Due to unavoidable circumstances, he had to resign his commission. He returned to his village, but he retained (قائم رکھنا), the air (مزاج) of an officer. He always wore the military uniform.

Once a cavalry regiment stationed at the Town B. The General of the regiment was a very hospitable man (مہمان نواز). He gave a big dinner. He invited all the cavalry officers. Again, he invited the prominent (ممتاز) citizens (شہری) of the Town. Tchertokutsky was also there as a guest. He became very friendly with the officers. He met the General and praised his mare (گھوڑی). He suggested to the General to buy a carriage. He, then, offered his carriage for sale. He praised the carriage very much so that the interest of the General was aroused. He invited the General and his officers to lunch (دوپہر کا کھانا). The General and the officers accepted the invitation and promised to visit his house on the following morning for lunch.

After the dinner of the General was over, the guests began to enjoy cards and wine. Tchertokutsky could not leave such a gay company. He stayed on with the officers till 3 o'clock. He reached home at 4 o'clock. He did

not disturb his wife nor did he give her any instructions about the preparation of the lunch. His wife did not wake him thinking that he had returned very late. She took bath and dressed herself in fine clothes in a casual manner. She went to the garden to enjoy the beautiful scenery. She was in good spirits. She was walking in the garden in a casual manner, when she saw some carriages coming towards her house. In a few minutes the carriages entered her house. On seeing the men in uniform, she rushed towards her husband and awoke him. Tchertokutsky was at his wits' end to learn that the guests had arrived and the lunch was not ready. He cursed himself. He was all abroad (پریشان ہونا). He asked his servants to tell the guests that he had gone out. The servants acted accordingly. In the meantime, Tchertokutsky decided to hide himself in the carriage. He secretly moved out and hid himself in the carriage. The General and his officers were annoyed to learn that their host (میزبان) was not present at his house. They decided to return. But the General wanted to see the carriage before he left. He therefore, asked a servant to lead him to the carriage-house. The General and the officers did not like the carriage. The General tried to see the inner part of the carriage. In doing so, he saw Mr. Tchertokutsky hiding there. Having seen Mr. Tchertokutsky, the General went back.

2. THE CASE OF VALDEMAR

(By Edgar Allan Poe)

تمہید

مصنف مسمریزم کا دلدادہ تھا ۔ اسی سلسلے میں وہ اکثر تجربات میں مشغول رہتا تھا ۔ وہ اس بات کا پتہ کرنا چاہتا تھا کہ موت کو کس طرح روکا جا سکتا ہے ۔ مصنف کی ملاقات ایک تپدق کے مریض کے ساتھ ہوئی ۔ مریض کا نام والڈی مار تھا ۔ مصنف نے اس مریض پر کئی تجربات کئے اور مسمریزم کے ذریعہ سے اسے

سلانے میں کامیاب ہو گیا - مریض نے مصنف کو اجازت دے دی کہ مرنے سے چوبیس گھنٹے پہلے وہ اس پر تجربہ کر سکتا ہے - چند دنوں کے بعد مریض کی حالت نازک ہو گئی - قصہ مختصر، مصنف نے مریض پر تجربہ کیا اور مریض موت کے سات ماہ بعد تک غشی کی حالت میں پڑا رہا - سات ماہ بعد مصنف یہ دیکھ کر حیران رہ گیا کہ مریض کا جسم ٹکڑے ٹکڑے ہو گیا اور اس کے بستر پر صرف مائع تھا - یعنی اس کا جسم سیال مادے میں تبدیل ہو گیا -

Model Question

Q. 2. Describe the mysterious plot of the case of Voldemar.

Ans. Edgar Allan Poe narrates the story in first person. He says that he was very much interested in mesmerism. He was keen to see the effects of mesmerism of death for this end in view, he found out a person, Valdemar a victim of consumption of lungs (تپدق). He offered to make experiments on him. Valdemar agreed. It was further agreed upon between the two that Poe would be allowed to conduct his experiments on him twenty-four hours before his death. Accordingly, Poe was called at the death-bed of Valdemar. The condition of Valdemar was miserable. His eyes had lost their lustre (چمک) and the pulse had become very weak. Two doctors were attending to him. They thought that Valdemar was likely to die on the following day. The doctors went away and Poe got a chance of conducting an experiment on Valdemar. He fixed his eye into the right eye of Valdemar. The result was that he lay unconscious. It seemed that Valdemar was under the influence of mesmerism. This fact was confirmed by the doctors too. Then, Poe moved his right hand and asked Valdemar, "Are you asleep ?" He repeated his question thrice. The body of Valdemar trembled and replied that he was asleep, but wanted to die. Poe repeated his question

over and over again. On this Valdemar replied, "I have been sleeping......and now—now I am dead." Poe was much pleased over his achievement Valdemar remained in this condition for seven months.

Poe put him the following question:

Mr. Valdemar, can you explain to us what are your wishes now ? In response to this question, Valdemar uttered the following words:

"Quick! Quick! Put me to sleep—or quick !—Waken me ! quick—I say to you that I am dead." This answer made Poe upset.

He made the mesmeric passes again.

Soon, the body of Valdemar crumbled and broke into many pieces.

To the surprise of Poe, there was a liquid flowing in the bed of Valdemar. In fact, the body of Valdemar had been changed into liquid.

3. TENNESSEE'S PARTNER

(*By Frances Bret Harte*)

تمہید

یہ ایک نہایت مخلص شخص کی کہانی ہے جس کا نام کوئی نہ جانتا تھا - چونکہ وہ ایک شخص ٹینسی (Tennessee) کے ساتھ رہتا تھا اس لئے لوگ اسے (Tennessee's partner) ٹینسی کا ساتھی کہنے لگے اور وہ اسی نام سے مشہور ہو گیا -

ٹینسی کے ساتھی نے ایک لڑکی کے ساتھ شادی کر لی اور بیوی کو لا کر پھر ٹینسی کے ہمراہ ایک مکان میں رہنے لگا - چند دنوں کے بعد ٹینسی نے اپنے ساتھی کی بیوی کو اغوا کر لیا - پھر یہ عورت ٹینسی کو بھی دھوکہ دے کر چلی گئی - ٹینسی جب واپس آیا تو لوگوں کا خیال تھا کہ اس کا دوست اسے منہ نہ لگائے گا

لیکن لوگوں کی توقع کے خلاف اس کے ساتھی ٹینسی کو خوش و خرم ملا اور پھر دونوں دوست پہلے کی طرح ہنسی خوشی ایک مکان میں رہنے لگے -

ٹینسی (Tennessee) بدمعاش تھا اور لوگ اس کی بری حرکتوں کی وجہ سے اس کو ذلیل سمجھتے تھے - چونکہ اس کا ساتھی ہر وقت اس کے ساتھ رہتا تھا اس لئے لوگوں کو شک ہوا کہ کہیں اس کا ساتھی بھی بدمعاش نہ ہو - رفتہ رفتہ لوگ (Tennessee) کے ساتھی کو بھی برا سمجھنے لگے -

ایک مرتبہ (Tennessee) نے ایک شخص کو پستول دکھا کر لوٹ لیا - اس واقعہ سے سارے علاقے کے لوگ اس کے سخت خلاف ہو گئے - ٹینسی گرفتار ہو گیا اور اس پر مقدمہ چلایا گیا - اس موقعہ پر ٹینسی کا ساتھی آیا اور اس نے جج کو رشوت پیش کرنے کی کوشش کی - جج نے رشوت ٹھکرا دی اور اسے ڈانٹ دیا - ٹینسی کو پھانسی کی سزا دی گئی - ٹینسی کا ساتھی پھانسی کے وقت موجود نہ تھا لیکن تھوڑی دیر بعد وہاں گدھا گاڑی لے کر آ گیا - دراصل وہ اپنے دوست (Tennessee) کی لاش لینے آیا تھا - قصہ مختصر ، ٹینسی کے ساتھی نے اپنے دوست کو اپنے ہاتھوں سے قبر میں آتارا - لوگوں کو ٹینسی کے ساتھی کا خلوص دیکھ کر شبہ ہوا کہ کہیں وہ بھی جرائم پیشہ نہ ہو - اس کے خلاف خفیہ تحقیقات کی گئی مگر اس کے خلاف کوئی شہادت نہ ملی اور وہ بے قصور ثابت ہوا - دراصل وہ ایک سادہ لوح شخص تھا -

Model Question

Q.3. Describe the Character of Tennessee's partner.

Ans. Tennessee's partner was a very simple fellow, He had the heart of gold. He lived with his friend. Tennessee in the same house. He had a great love and

regard for his friend. When his friend, Tennessee eloped away with his wife, he did not curse or abuse his friend. After some time, the woman deserted (دہوکہ دینا) his friend and ran away with somebody else. On Tennessee's return, his partner received him warmly (گرمجوشی سے استقبال کرنا). This attitude of Tennessee's partner was beyond the comprehension of the people. Tennessee had wronged (نقصان پہنچایا تھا) his friend by taking away his wife. People had thought that he would not treat him nicely or would not allow him to live in the same house. But Tennessee's partner was differently made. He was a devoted (عقیدت مند) friend and had learnt to love. Against the expectations of the people, he received his friend with open arms as if nothing had happened.

Tennessee was a criminal. Once he robbed a person at pistol point. The people of the parish turned against him. They chased him, arrested him and tried مقدمہ چلانا him in the court of law. Nobody tried to defend Tennessee except his friend. Tennessee's partner even tried to bribe (رشوت دینا) the Judge. The Judge was annoyed to see his courage. He admonished him and turned him out of the court. The court gave death sentence (موت کی سزا) to Tennessee. Accordingly, Tennessee was hanged (پھانسی دی گئی). Nobody claimed (طلب کرنا) Tennessee's corpse (لاش) except his partner. His partner brought a donkey cart to the place of execution (پھانسی دینے کی جگہ). He placed the corpse of his friend on the cart with his own hands. Many people had gathered there. He invited all of them to attend the funeral. Almost all of them joined the procession, some for the sake of fun, some for jest. The procession moved slowly towards the enclosure where Tennessee's

partner wanted to bury his friend. Having reached there, he buried his friend with his own hands. He had a tender heart. He, therefore, made a wonderful speech and allowed the people to go. The people were greatly impressed to see his love and devotion (عقیدت) for his friend. From a distance, they could see him filling the grave with earth.

5. MINUET

(By Guy de Maupassant)

تمہید

مصنف جوانی میں صبح سویرے سیر کے لئے باغ میں جایا کرتا تھا۔ ایک دن اُس نے ایک پستہ قد بڈھے کو باغ میں عجیب و غریب حرکات کرتے ہوئے دیکھا۔ در اصل وہ شخص ناچ رہا تھا۔ مصنف نے اس بڈھے کو سلام کیا اور چند دنوں بعد دونوں دوست بن گئے۔ بڈھے شخص نے مصنف کو بتایا کہ وہ بادشاہ لوئی یا زدہم کے عہد میں ڈانس ماسٹر تھا۔ دوسرے دن بڈھے نے اپنی بیوی کا اس کے ساتھ تعارف کراتے ہوئے بتایا کہ وہ کسی زمانہ میں اس کی نامور رقاصہ تھی۔ مصنف نے ڈانس ماسٹر سے سوال کیا کہ (Minuet Dance) کیسا ہوتا ہے۔ پہلے تو ڈانس ماسٹر نے الفاظ کا سہارا لیکر اس ناچ کی تشریح کرنے کی کوشش کی مگر اپنا مطلب واضح نہ کر سکا۔ آخر کار اُس نے اپنی بیوی کو ناچنے کی دعوت دی تاکہ وہ دونوں مصنف کو (Minuet Dance) دکھا سکیں۔ قصہ مختصر دونوں خاوند بیوی مصنف کے سامنے ناچنے لگے۔ ناچ کے بعد دونوں میاں بیوی کچھ دیر خاموش کھڑے رہے پھر گے مل کر رونے لگے۔ در اصل وہ اپنی گذشتہ شان و شوکت کو یاد کر کے رو رہے تھے۔

Model Question

Q. *What did the writer see in the garden ?*

Ans. The writer was a regular visitor of a garden in the morning. He was very fond of the garden, so he went there every morning. One morning, he saw an old, little man walking in the garden. He had a strange figure. He always looked smart because he wore buckled shoes, breeches and a beaver hat. On the same day, the writer saw him doing some strange movements. The writer hid himself to look at the stranger. To the amazement of the writer, the stranger gave a series of little leaps followed by a deep bow. Then he jumped and trembled in an awkward manner smiling to an imaginary audience, making graceful gestures with his arms. In fact, he was dancing. He bowed before the imaginary audience and retired. The writer felt an urge to meet him. One day, he wished the stranger. After a week, they were fast friends. The stranger told him that he was an old dance master and that he had served as a dancing master in the days of Louis XV.

He promised to introduce his wife to the writer who was once the favourite dancer of the king. He kept his promise and brought his wife to the garden in the afternoon.

The writer wanted to know what type of dance Minuet was. The old dance master tried to explain the nature of Minuet Dance in words. He failed to do so. He, then, invited his wife to dance with him. Both the husband and wife began to dance in a very strange manner. When the dance was over, they embraced each other and began to cry. In fact they had lost their past glory.

6. THE NEW ACCELERATOR

(By H.G. Wells)

تمہید

اس کہانی میں ایک خیالی ایجاد کا ذکر ہے جس کی مدد سے

انسان تیز رفتاری سے کام کر سکتا ہے - پروفیسر جبرین (Gibberene) ایک سائنسدان تھا - وہ ایک ایسی ایجاد کے درپے تھا جس کی امداد سے انسان موجودہ رفتار کے مقابلہ پر دوگنا یا سہ گنا کام سر انجام دے سکے گا - پروفیسر موصوف نے اپنی ایجاد کا ذکر مصنف سے کیا پھر دونوں نے دوائی کھا کر تجربہ شروع کیا سب سے پہلے تو انہوں نے یہ محسوس کیا کہ آن کی رفتار تیز ہو گئی ہے یعنی دوائی کا یہ اثر ہوا کہ وہ دوڑنے لگے ، پھر انہیں تمام چیزیں ساکن دکھائی دینے لگیں - ایک نوجوان لڑکا اور لڑکی ایک دوسرے کو دیکھ کر مسکرا رہے تھے - یہ مسکراہٹ مستقل نظر آنے لگی یعنی لڑکا اور لڑکی ایک دوسرے کو دیکھ کر مسکرا رہے تھے -

ایک گھوڑا گاڑی جا رہی تھی - معلوم ہوتا تھا کہ گاڑی کے پہیے تو متحرک ہیں لیکن گاڑی کا باقی حصہ ساکن تھا - پروفیسر نے ایک ہمسائے کا کتا اٹھا لیا - پھر اس کتے کو ہوا میں اچھال دیا اور کتا ہوا میں معلق ہو گیا - تھوڑی دیر کے بعد دوائی کا اثر جاتا رہا - تب پروفیسر نے مصنف کو بتایا کہ وہ اس دوائی کا توڑ بھی دریافت کرنا چاہتا ہے جسے وہ Retarder کے نام سے پکارے گا -

Model Question

Q. *What was the effect of 'New Accelerator' on Professor Gibberene and his companion ?*

Ans. Professor Gibberene had prepared a drug. He gave it the name New Accelerator. It was a stimulant. After having taken the drug, one could work twice as quickly as others. The Professor and his companion took the medicine and came out. They walked towards Folkstone Leas. They saw a carriage moving. It was drawn by two horses. Only the top of the wheels and the legs of the horses appeared to be moving. But the remaining

part of the carriage seemed still (ساکن). Then they saw a young man and woman smilling on each other. It appeared as if their smile was eternal. They saw a man touching his moustaches. This action appeared to continue.

They reached the Folk-stone Leas. They saw many people sitting in the bath chairs. They also saw a red-faced person struggling to refold his newspaper. Other men were also trying to protect themselves against the wind. No wind was blowing there. Professor Gibberene and his companion felt that the wind was blowing because their limbs (اعضا) were working faster than others. Gibberene was very proud of his achievement. His experiment was successful. He wanted to reap profit from his invention.

7. TAKING THE VEIL

(*By Katherine Manifield*)

تمہید

یہ ایک نوجوان لڑکی کی کہانی ہے جس کا نام ایڈنا تھا ۔ بچپن میں اس کی منگنی جمی (Jimmy) کے ساتھ ہو گئی تھی ۔ دونوں کو معلوم تھا کہ اُن کی شادی ہو جائے گی اور وہ ہنسی خوشی دن گزار رہے تھے ۔ ایک دن ایڈنا جمی کے ساتھ ایک ڈرامہ دیکھنے گئی ۔ کھیل کے دوران میں ایڈنا کو ہیرو سے دلچسپی ہو گئی ۔ اب وہ جمی سے نفرت کرنے لگی ۔ وہ جانتی تھی کہ ڈرامہ کے ہیرو کے ساتھ اس کی شادی نا ممکن ہے لیکن اُس نے فیصلہ کر لیا کہ اگر ہیرو کے ساتھ اس کی شادی نہیں ہو سکتی تو پھر وہ کسی دوسرے شخص کے ساتھ شادی نہ کرے گی ۔ سوچتے سوچتے وہ اس دنیا سے بیزار ہو گئی اور اس نے راہبہ بننے کا فیصلہ کر لیا ۔ پھر وہ اپنے آپ کو راہبہ سمجھنے لگی ۔ اُسے اپنی موت کا خیال آیا کہ کس طرح وہ قبر میں دفن کر دی جائے گی اور پھر اس کا عاشق

جمی اس کی قبر پر پھول چڑھانے آئے گا - اپنے عاشق کے سفید بال دیکھ کر اسے اس پر رحم آیا اور وہ اس خواب سے چونک پڑی اور راہبہ بننے والے فیصلہ سے منکر ہو گئی کیونکہ وہ دوبارہ محبت کی لذت سے آشنا ہو چکی تھی -

Model Question

Q. *Describe the behaviour of Edna after seeing the play in the theatre.*

Ans. Edna was a beautiful, young girl of eighteen. She had been betrothed to Jimmy since her early childhood. They were attached to each other. One evening Edna went to see a play in the company of Jimmy. In the beginning, the play went all right. Then the hero became blind. This scene moved Edna very much. She could not help weeping. She wept bitterly. She had to borrow the handkerchief from Jimmy to wipe (پونچھنا) her tears. The helplessness of the hero had a great effect on her. She developed love and affection for the hero. She was certain that she could not be married to the stage actor. This fact made her all the more miserable because she began to hate Jimmy at the same time.

Edna racked her head about this point. She was stricken in love. She wanted to marry the actor, but this seemed impossible. She, therefore, decided to become a nun. She also decided not to listen to her parents if they came to dissuade (منع کرنا) her from being a nun. She imagined that she had become a nun after distributing her clothes and ornaments among her friends. She imagined that, as a nun, she would visit the church regularly and that she would assume a spiritual look. In her imagination, she saw her figure as sister Angela. She thought that after serving humanity, she had died. She saw her parents coming to the grave. She also saw her lover coming to the grave. Seeing the grey hair of Jimmy her heart melted. She came back into the world of reality. Her heart was beating fast. She did not want

to be so cruel to Jimmy. She realised that she was only dreaming, but she learnt a lesson that Jimmy and she could lead a happy life.

8. A MAN WITH A CONSCIENCE

(*By Somerset Maughan*)

تمہید

یہ ایک نوجوان Jean Charvin کی کہانی ہے جس نے پہلے اپنے دوست Riri کے ساتھ دہوکہ کیا اور پھر اپنی بیوی کو قتل کر دیا - دراصل جین چارون اور ریری گہرے دوست تھے - انہیں ایک لڑکی میری سے محبت ہو گئی - ریری اور میری نے ایک دوسرے کے ساتھ شادی کے عہد و پیمان کر لئے - لیکن ریری بے روزگار تھا اس لئے ریری کے ساتھ شادی نہ کر سکا - ریری کے باپ نے اسے کبوڈیا بھیج دیا - ریری کا خیال تھا کہ اس کی محبوبہ میری اس کے ساتھ جانے کے لئے آمادہ ہو جائے گی لیکن میری نے اس کے ساتھ جانے سے انکار کر دیا - ایک دفعہ ریری کو واپس گھر آنے کا موقع ملا لیکن اس کے دوست جین چارون نے جان بوجھ کر اس کی مدد نہ کی - نتیجہ یہ نکلا کہ ریری کو کمبوڈیا میں رہنا پڑا - ریری کی غیر موجودگی میں جین چارون نے میری کے ساتھ شادی کر لی اور وہ دونوں خوش و خرم زندگی بسر کرنے لگے - تھوڑے عرصے کے بعد میری کو کمبوڈیا میں بخار ہوا اور وہیں مر گیا - ریری کی وفات کے بعد جین چارون کے ضمیر نے اسے ملامت کی - اسے دکھ ہوا اور اس کو یقین ہو گیا کہ وہ اپنے دوست ریری کی موت کا باعث ہے کیونکہ اس نے ریری کی محبوبہ کے ساتھ شادی کر لی تھی - یہ بات سوچ کر وہ مغموم رہنے لگا - ایک دن غصے میں آ کر اس نے اپنی بیوی کو قتل کر دیا - اسے قید کی سزا ہوئی - جیل خانے میں اس کی ملاقات مصنف سے ہوئی -

Model Question

Q. *Who was Jean Charvin ? Why did he kill his wife ?*

Or

Narrate the circumstances in which Jean Charvin killed his wife.

Ans. Jean Charvin was serving his term of imprison ment at St. Laurent. He was serving as an accountant in a firm at Le Havre before he was sent to the prison house. He had an intimate friend called Riri. Riri took fancy to a girl Marie. After some time, Jean Charvin also began to take interest in Marie. Both loved the same girl. After some time Jean assured Riri that he (Riri) had better claim on the girl because he had met her first. He told Riri frankly that he would not stand between his friend and Marie.

Riri got a promise from Marie that she would marry him provided that he was employed. Riri tried to get a Job but failed. Riri's father sent him to Combodia. Riri invited Marie to accompany him to Combodia but she refused to do so because she was not in a position to leave her mother. After the departure of Riri, Jean Charvin went on meeting Marie. He was, in fact, happy to get rid of Riri.

Riri had applied to a shipping company at Le Havre. He was hopeful of getting the job, but his friend Jean Charvin played a dirty trick. Jean was asked to give his opinion by the Director of the shipping company. Now, Jean gave adverse report so that Riri's application was rejected. This meant that Riri stood no chance to return home.

Jean took advantage of the absence of Riri and married Marie. For one year, they led a happy life. Then Jean learnt to his surprise that Riri had died in Combodia. The death of Riri had a strange effect on him. He thought that he was responsible for the death of Riri. He began to curse himself for betraying (دھوکا

(دینا) his friend. He developed hatred for his wife. Marie, She did not look beautiful to him. One day, Marie talked ill of Riri's mother. This was too much for Jean. He flew into a rage and struck her with a club (ڈنڈا). Her skull was broken. This is how he killed her. He felt no remorse for having killed her.

9. ARABY

(By James Joyce)

تمہید

مصنف اپنے بچپن کا قصہ سناتے ہوئے ہمیں بتاتا ہے کہ بچپن میں اسے اپنے دوست کی بہن سے آنس ہو گیا - وہ چوری چوری اس نوجوان لڑکی کو دیکھا کرتا تھا لیکن بات کرنے کی اسے کبھی جرأت نہ ہوتی تھی - وہ اس کا چپکے چپکے پیچھا کیا کرتا - ایک دن اس نوجوان لڑکی نے اس سے پوچھا کہ کیا وہ بازار جا رہا ہے؟ اس نے اثبات میں جواب دیا اور وعدہ کیا کہ وہ اس کے لئے بازار سے تحفہ لائے گا - چنانچہ اپنے چچا سے پیسے لے کر وہ بازار گیا رات کا وقت تھا اور اکثر دکانیں بند تھیں - وہ ایک دکان کے قریب گیا اور پھولدارٹی سیٹ دیکھنے لگا - دکاندار لڑکی اس کے پاس آئی اور اس سے سوال کیا کہ وہ کونسی چیز خریدنے کا خواہشمند ہے - لڑکے نے گھبراہٹ کے مارے نفی میں جواب دیا اور پریشان ہو کر کوئی چیز خریدے بغیر واپس لوٹ آیا -

Model Question

Q. 1. *Describe the theme of the story Araby.*

Ans. A small boy took keen interest in the sister of his friend. He was almost charmed by her. He always watched her movements. Every morning, he came out of his house and watched her door. On seeing her, he felt a strange type of sensation in his heart. The problem

was that the girl was young and the boy was very small. He could not pick up courage to meet her or have a word with her. He was extremely shy, therefore he watched her secretly. Often, he followed her on the road. He could not forget her even for a single moment. He accompanied his aunt to the market every Saturday. Even in the market, the thought of the young girl did not leave him. Sometimes, his eyes were filled with tears while thinking of her.

One day, the young girl met the boy and asked him if he was going to the bazaar. She further explained to him that she could not go to the bazar because she had to attend some religious ceremony. The boy told her that he would go to the bazaar. He assured her that he would bring some gift for her. He did go to the bazaar after getting money from his uncle. He went to the bazaar in the evening when most of the shops were closed. He went to a crockery shop and began to see some flowered tea sets. The young lady at the shop asked him if he was interested in buying something. The boy was upset. In a confusion, he replied in the negative. He left the bazaar without buying anything.

10. THE HORSE DEALER'S DAUGHTER

(*By D.H. Lawrence*)

تمہید

یہ ایک گھوڑوں کے تاجر کی بیٹی کی کہانی ہے جس کا نام میبل (Mabel) تھا - اس لڑکی کے باپ کا کاروبار بہت اچھا تھا - پھر مندہ پڑ گیا - تاجر کے مرنے کے بعد اس کے لڑکے بھی کاروبار بہتر نہ بنا سکے - باپ کی موت کے بعد میبل کا برا حال ہوا - اس کے بھائیوں نے اس کے ساتھ برا سلوک کیا چنانچہ وہ پریشان رہنے لگی - اب اسے صرف ماں کی قبر پر جا کر سکون ملتا تھا -

ایک دن میبل نے زندگی سے بیزار ہو کر خود کشی کرنے کے لئے تالاب میں چھلانگ لگا دی - ایک ڈاکٹر کا وہاں گزر ہوا -

چنانچہ اس نے تالاب میں سے میبل کو زندہ لکال لیا - میبل نے ڈاکٹر
کے ساتھ محبت کا اظہار کیا اور کچھ اس قسم کی پہچان خیز حرکتیں
کیں کہ ڈاکٹر اس کے دام میں پھنس گیا - ڈاکٹر کا اس کے ساتھ
محبت کرنے کا کوئی ارادہ نہ تھا لیکن میبل کی محبت بھری دعوت
سے منہ نہ موڑ سکا اور اس نے میبل سے شادی کا وعدہ کر لیا -

Model Question

Q. 2. *Describe the Character of Mabel.*

Ans. Mabel was the young daughter of a Horse-dealer. When her father was alive, she worked in the kitchen like a devoted daughter. Her mother had died when she was only fourteen years old. After the death of her mother, she managed the affairs of the house in a perfect manner. Her father took a second wife against her wishes. Even after the second marriage of her father she went on keeping her house in an independent manner. Her father was rich. Many servants assisted her.

After the death of her father, she felt miserable. Her brothers could not control the business of their father. Slowly and gradually, they became poor. They began to illteat her. They had gone poor, yet they retained their family pride. They kept no servant in the house because they could not afford it. Mabel worked in the house like a menial servant. Her brothers were cruel to her and she endured all this like a patient woman.

Mabel had seen good old days when her father was alive.

She was very much devoted to her dead mother. Often, she went to her grave and stayed there for many hours. She would clean the grave with her own hands and found great comfort in it.

The illtreatment of her brothers made her sick. Being disappointed, she tried to commit suicide by throwing herself in a pond. Doctor Ferguson saved her. When

she recovered her senses, she looked at him with longing eyes. Then she pressed her breasts against his legs. She was lovesick (محبت کی بھوکی). She, therefore, asked the doctor over and over again as to why he had saved her. In fact, she wanted an admission from him that he loved her. She pressed her question so many times that the doctor had to say that he loved her. The doctor had no intention to love her but she forced him to do so. The doctor was trapped. He was obliged to give her a promise of marriage.

Important Passages for Reference to the Context

1. 'You can look at her now,' said the general ; 'if you you please, my dear boy,' he went on, addressing his adjutant, a rather sprightly young man of agreeable appearance, 'tell them to bring the bay mare round ! Here you shall see for yourself.' At this point the general took a pull at his pipe and blew out the smoke. 'She is not quite well-groomed; this wretched, accursed little town ! She is a very' puff-puff—'decent mare!'

Reference. These lines have been taken from the short story, "The Carriage" written by Nikolai Gogol.

Explanation. With the arrival of the military officers there was great hustle and bustle in the city. Once the general arranged a feast. All the prominent landlords were invited. Tchertokutsky was a rich landlord. He was also invited in the feast. When the feast was over, the General asked a good looking soldier to carry his orders to the stable (اصطبل) men to bring the mare in his presence. The General smoked his cigar and began to praise the mare. He remarked that it was a very decent mare.

2. Meanwhile the carriages drove up to the front steps. The general stepped out and shook himself ; after him the colonel, smoothing the plume of his hat with his hands, then the fatter major, holding his sabre under his arm, jumped out of the chaise, the

slim sub-lieutenants skipped down from the bon-voyage with the lieutenant, and, last of all, the officers who had been elegantly riding on horseback alighted from their saddles.

Reference. These lines have been taken from the Short Story "The Carriage" written by Nikolai Gogol.

Explanation. When Tchertokutsky attended the feast given by the General, he offered to sell his beautiful carriage to him. In fact, the General had presented his beautiful boy mare before the people. Now, Tchertokutsky got a chance of praising his carriage. He invited the General and his officers to a dinner party so that they could see the carriage at his house. On the following day, the General and his officers reached his house. In the given lines, the author has given us the description of the military officers as to how they stepped down their carriages at the house of Tchertokutsky.

3. 'No' your Excellency, it came to me by chance ; it was bought by my friend, the companion of my childhood, a rare man with whom you would have got on perfectly, your Excellency ; we were on such terms that what was his, was mine, it was all the same. I won it from him at cards. Would you care, your Excellency, to do me the honour to dine with me tomorrow, and you could have a look at the carriage at the same time ?"

Reference. These lines have been taken from the Short Story, "The Carriage" written by Nikolai Gogol.

Explanation. The General and his army officers had settled in the town for sometime. The result was that their arrival in the town brought life to the town. The General arranged a big feast in which he also invited the local landlords. Mr. Tchertokutsky was also invited in the feast. He was a landlord and had served as an officer in the cavalry Regiment. When the General produced a beautiful mare to the guests, Mr. Tcher-

tokutsky offered to sell his carriage to him. In the given lines. Mr. Tchertokutsky told the General that he had not brought the carriage which was given to him by his friend. He further told the General that his friend had won the mare at the game of cards. At the end, he invited the General to his house to see the beautiful carriage. In fact, Tchertokutsky wanted to sell his carriage at a very high price.

4. 'My love...hide yourself...Hey, who's there ? You wretched girl, come in ; what are you afraid of, silly ? The officers will be here in a minute ! You say that your master is not at home, say that he won't be home at all, that he went out early in the morning. Do you hear ? and tell all the servants the same ; make haste !'

Reference. These lines have been taken from the short story, 'The Carriage' written by Nikolai Gogol.

Explanation. Mr. Tchertokutsky had invited the General and his officers to dinner in his house. In fact, he had only extended the invitation to them to sell his carriage on a very high price. But he had returned home very late in the night. He had forgotten to give instructions to his wife about the arrangements of the dinner. On the following day, all the officers including the General reached his house. On hearing that the officers had arrived, he tried to hide himself. He asked his maid-servant to declare that he was not at home. He further asked her to declare to other servants that he was not at home.

5. There were two particulars, nevertheless which I thought then, and still think, might fairly be started characteristic of the intonation as well adopted to convey some idea of its unearthly peculiarity. In the first place, the voice seemed to reach our ears—at least nine—from a vast distance, from some deep cavern within the earth. In the second place, it impressed me (I fear, indeed, that it will be impossi-

ble to make myself comprehended) as gelatinous or glutinous matters impress the sense of touch.

(Page 29)

Reference. These lines have been taken from the short story, "The Case of Valdemar" written by Edgar Allan Poe.

Explanation. The author was keen to see the effect of mesmerism on M. Valdemar. When Valdemar was on his death bed, he went near him, put him under his influence and began to observe his behaviour. He noted that Valdemar uttered a harsh cry. It appeared to have come from a long distance. To him, it was a hateful cry.

6. Here's Tennessee wants money, wants it bad, and doesn't like to ask it of his old partner. Well, what does Tennessee do ? He lays for a stranger, and he fetches that stranger. And you lay for him, and you fetch him ; and the honours it easy. And I put it to you, bein'a farminded man, and to you, gentlemen, all, as far-minded men, if this isn't so. (Page 39)

Reference. These lines have been taken from the story, "Tennessee's Partner" written by Bret Harte.

Explanation. Tennessee was a criminal. He was very unpopular in his neighbourhood. He was captured and tried in the court of law. He had a friend who was called Tennessee's partner. The friend went to the court and told the judge that the case against Tenessee was not serious because he had only snatched money from a stranger when he needed it. The friend defended Tennessee in a very strange manner. He accused the judge and his court for trying Tennessee.

7. "When a man," began Tennessee's partner, slowly, "has been running free all day, what's the natural thing for him to do ? Why, to come home. And if he ain't in a condition to go home, what can his best friend do ? Why, bring him home ! and here is Tennessee has been running free, and now we bring him home from his wandering."

Reference. These lines have been taken from the story, "The Tennessee's Partner" written by Bret Harte.

Explanation. Tennessee was a bad egg. He was caught, tried in the court and was hanged. His friend carried his dead body to the graveyard. Some people assembled there for the sake of fun. The friend explained the philosophy of death to them. To him, death was a natural thing. It had made Tennessee free. He explained that the friends had brought Tennessee to his real home. He quoted the example of a man who always returns home after travelling, so had Tennessee returned home.

8. Suddenly they stopped ; they had completed the dance. For a few seconds they stood facing each other, making astonishing grimaces ; then they fell in each other's arms and sobbed.

Reference. These lines have been taken from the story, "Minuet" written by Maupassant.

Explanation. The writer had the chance of meeting a husband and wife in a garden. Both were expert at dancing, especially the woman had earned a good reputation while she was young. One day, the author asked them to show him the Minuet dance. Both gave an exhibition of Minuet dance in their peculiar manner. After the dance, they fell in each others' arms. Most probably they remembered their past glory because the author saw them weeping.

9. "Roughly speaking" said Gibberne, "an object in these latitudes falls 16 feet in the first second. This glass falling 16 feet in a second now. Only, you see, it hasn't been falling yet for the hundredth part of a second. That gives you some idea of the pace of my Accelerators." *(Page—76)*

Reference. These lines have been taken from the story, "The New Accelerator" written by H.G. Wells.

Explanation. Mr. Gibberne was the friend of the

author. He wanted to discover a medicine which would increase the human energy. He was successful. Both of them tasted the medicine. Every thing looked still and motionless to them. Mr. Gibberne threw a glass on the ground but it did not fall down at once. It was falling at the speed of sixteen feet in a second. He was proud of his invention.

10. Now there comes another. He is all in black ; he comes slowly. But when he is there and lifts his black hat, Edna sees, to her horror, his hair is snow-white. Jimmy too late, too late ! The tears are running down his face ; he is crying now. Too late ! Too late ! The wind shakes the leafless trees in the churchyard. He gives one awful cry.

Reference. These lines have been taken from the story, 'Taking The Veil' written by Katherine Mansfield.

Explanation. Edna was an emotional girl. She had a boy friend, Jimmy Both were engaged to be married. One day both went to see a stage play. Now, Edna was enchanted by the actor of the play. Edna saw a dream that she had become a nun. She further saw that she had died and her lover had come to her grave. He was sad and gloomy. He was bitterly weeping. Seeing his miserable condition, she felt very sorry for him but it was very late. She woke up from her dream.

11. My darling ! No, it's not too late. It's all been a mistake, a terrible dream. Oh, that white hair ! How could she have done it ? She has not done it. Oh, heavens ! Oh, what happiness ! She is free, young and nobody knows her secret. Everything is still possible for her and Jimmy. *(Page—93)*

Reference. These lines have been taken from the Short Story, "Taking The Veil" written by Katherine Mansfield

Explanation. Edna was a young, beautiful girl. She was engaged to Jimmy. One night, she went to the

theatre. She took fancy to an actor. She began to ignore her lover. She had a dream. In her dream, she saw that she had died and her lover was weeping on her grave. When she woke up, she realised her mistake. She took a decision to get married to Jimmy and lead a happy life.

12. "It was such a stupid remark, it infuriated me. It was seized with rage, and with all my might I hit her over the head with my Indian club. I broke her skull, apparently, and she died two days later in hospital without recovering consciousness."

Reference. These lines have been taken from the Short Story, "The Man With A Conscience," written by Maugham.

Explanation. Charvin and Riri were good friends. Both loved a girl. Charvin deceived his friend and married the girl. Riri was disappointed. He went to Combodia and died there. Now, Charvin felt miserable. He thought that he was responsible for the death of his friend. One day, his wife passed a remark about Riri and his mother. At this, Charvin was enraged. In a fit of anger, he hit his wife with a club. The wife was badly injured. She lay senseless and died after two days.

13. She shuffled forward on her knees, and put her arms round him, round his legs, as he stood there, pressing her breasts against her knees and thighs, clutching him with strange, convulsive certainty, pressing this thighs against her, drawing him to her face, her throat, as she looked up at him with flaring, humble eyes of transfiguration, triumphant in first possession. (*Page—151*)

Reference. These lines have been taken from the Short Story, "The Horse Dealer's Daughter" written by D.H. Lawrence.

Explanation. Mabel is a young girl. She tries to hide her emotions because of moral pressure. One day, she tries to commit suicide. The doctor saves him. On

learning that the doctor has seen her naked body, her shyness disappears. She makes advances and wins the love and affection of the doctor.

14. "And my hair smells so horrible," she murmured in distraction. "And I am so awful, I'm so awful! oh, no I'm too awful." And she broke into bitter, heart-broken sobbing. "You can't want to love me, I am horrible." "Don't be silly, don't be silly", he said, trying to comfort her, kissing her, holding her in his arms. "I want you, I want to marry you, we're going to be married, quickly, quickly-tommorow if I can." *(Page—151,158)*

Reference. These lines have been taken from the Short Story, "The Horse Dealer's Daughter" written by D.H. Lawrence.

Explanation. When the doctor saves Mable, she becomes very bold and courageous. All her shyness disappears. She makes advances and says to the doctor that she is not beautiful, therefore, she has doubts if the doctor would love her. The doctor yields. He kisses her and promises to marry her very soon. This was a natural behaviour of a man and a woman.

CLASS NOTES ON JANE EYRE

(*By Charlotte Bronte*)

(1970—1971)

مختصر کہانی

جین آئر ایک یتیم بچی تھی - ماں باپ کی وفات کے بعد اسکے ماموں مسٹر ریڈ نے اس کی پرورش کی - قضائے الٰہی سے ماموں بھی فوت ہو گیا - اب وہ اپنی ممانی مسز ریڈ کے رحم و کرم پر تھی - مسز ریڈ اسکے ساتھ اچھا سلوک نہ کرتی تھی - مسز ریڈ کے بچے اکثر جین کو مارتے تھے - جین کی باغیانہ طبیعت کو یہ گوارا نہ تھا - نتیجہ یہ نکلا کہ اسکی ممانی اس پر اور بھی ظلم ڈھانے لگی - آخر کار مسز ریڈ نے تنگ آ کر جین کو یتیم خانے میں بھیجنے کا فیصلہ کیا -

یتیم خانے میں زندگی خشک اور بیزار کن تھی کیونکہ یہاں بچوں کو کافی کھانا نہیں ملتا تھا - دراصل جو پادری اس یتیم خانے کا محافظ تھا وہ رہبانیت کا قائل تھا اور اسکا خیال تھا کہ روح کی بالیدگی کے لئے فاقہ کشی ضروری ہے - جین اس سکول میں آٹھ سال رہی - پہلے چھ سال تو وہ یہاں بحیثیت طالب علم رہی اور پھر آستانی بن کر رہی - اس کے بعد وہ Thornfield Hall میں نرس بن کر چلی گئی - اس جگہ زندگی میں پہلی بار اس کے ساتھ اچھا سلوک کیا گیا - یہاں اس کی ملاقات زمیندار راچسٹر سے ہوئی - گو جین معمولی شکل و صورت کی مالک تھی لیکن اس کی شخصیت سے راچسٹر

بے حد متاثر ہوا ۔ ان دونوں کی باقاعدہ ملاقاتیں ہونے لگیں ۔ آخرکار راچسٹر نے اسے شادی کی دعوت دیدی ۔ شادی کا پروگرام بنایا گیا لیکن عین شادی کے دن راچسٹر کے سالے نے گرجا گھر میں بھانڈا پھوڑ دیا کہ راچسٹر کی پہلی بیوی موجود ہے ۔ اسکی موجودگی میں وہ کسی اور عورت سے شادی کرنے کا مجاز نہیں ہے (عیسائیوں میں صرف ایک شادی جائز ہے) ۔

دراصل راچسٹر کی بیوی پاگل تھی جسے اس نے تیسری منزل پر رکھا ہوا تھا ۔ قصہ مختصر جب راچسٹر کی شادی جین سے نہ ہو سکی تو وہ بے حد مغموم ہوا ۔ جین اسے چھوڑ کر اپنے رشتہداروں کے پاس چلی گئی ۔ کچھ عرصے کے بعد جین کو یوں محسوس ہوا جیسے کوئی اسے بلا رہا ہے چنانچہ وہ راچسٹر کے وہاں گئی ۔ وہاں جا کر اس نے دیکھا کہ راچسٹر کا محل جل کر مسمار ہو گیا ہے ۔ اسکے علاوہ وہ اپنی ایک آنکھ اور ایک بازو گنوا بیٹھا ہے ۔ راچسٹر کی پہلی بیوی بھی جل کر مر چکی تھی ۔ جین کو راچسٹر پر بڑا رحم آیا اور اس نے راچسٹر کے ساتھ شادی کر لی ۔

STORY OF THE NOVEL

Jane Eyre was a poor orphan girl of ten. After the death of her parents, she was brought up by her maternal uncle, Mr Reed. He, too, died and she was left under the charge of her aunt, Mrs Reed. Mrs Reed being a cruel woman, illtreated her. The children of Mrs Reed mocked her. John Reed, the son of her aunt, often beat her. Mrs Reed always took the side of her children. Mrs Reed's cruelty exceeded all bounds when she locked the poor girl in a solitary room. Shut up in this room, the poor girl fainted. This incident made Jane rebellious.

Mrs Reed thought it proper to get rid of her by sending her to the Charity School at Lowood. In the Lowood School, the children were almost starved. Again,

they were subjected to rigid discipline. In the School, Jane learnt patience. Her career there was very honourable ; from a pupil she became a teacher. She left this School to become governess of Adela Varens, the ward of Mr Edward Rochester at Thornfield Manor. She learnt that the master of the house Mr Rochester wes a respectable man. She liked her situation ; the grand old house : the quiet library ; her little room ; the garden with its huge chestnut tree—all these things impressed her.

Rochester met her and told her that Adela was not his child, but the daughter of a Parisian dancer who had deceived him and deserted the daughter. But he did not tell her as to why he was upset at times.

One night, Jane Eyre found the bed of Rochester on fire. She managed to quench the flames. He advised her to remain silent as to the affair. Jane was extremely puzzled by another happening. It was the murderous attack made on Mr Mason by Mrs Grace Poole.

Then, she was suddenly summoned by Mrs Reed at her death bed. She gave Jane a letter. It was from John Eyre asking his niece to come to him, that he might adopt her, as he was unmarried and childless. It was dated three years back.

On her return, Jane received a proposal of marriage from Rochester which she readily accepted. Her marriage with Rochester was interrupted by Mr Mason who revealed in the church that the first wife of Mr Rochester was still alive.

Jane Eyre, being disappointed, stole away from Thornfield. She took refuge with the Rivers in their old family house. Her two cousins Mary and Diana were more than kind to Jane. John Rivers was planning to become a missionary in India. He made a proposal of marriage to Jane which she rejected thinking that he did not love her.

Jane inherited twenty thousand pounds on the death of her uncle. She insisted on a division of the legacy

with John, Mary and Diana because their mother was her father's sister.

One night John was pressing her for her final decision. The room was full of moonlight. She heard a voice from somewhere cry—Jane ! Jane ! Jane !

Next morning, she made her way for Thornfield. In an inn, she learnt that the Hall had been burnt to ashes. She also learnt that Rochester had lost one eye and one arm while trying to save his mad wife.

The mad wife of Rochester was dead. Under the circumstances Jane and Rochester were married.

SOME IMPORTANT CHARACTERS

1. JANE EYRE

Ans. Jane Eyre was an ordinary young girl with plain features. She was a pale little woman with green eyes, round nose and irregular features wanting in the grace and harmony of beauty. She knew her shortcomings, therefore she tried to fight this handicap (کمی) by her personal tidiness and careful dressing. Though she had plain features yet she always created a favourable impression on others. She had ordinary features, yet she was not ugly or repulsive. In spite of being an ordinary girl, she had some sort of attraction about her person. Her plain cheeks and plain face acquired a beauty of their own when the light of love and hope reflected in them. Her face though plain was by no means dull. It had the lines of determination. Underneath her plainness, there was a subtle beauty which revealed itself only to a loving eye.

2. Her powers of endurance. She had great powers of endurance. She endured the worst troubles of life quite patiently. Her aunt, Mrs Reed was a haughty woman. She regarded Jane as an ill-mannered, passionate rebellious child and thought it dangerous for her own children to associate with her. In fact, she had always hated Jane's mother because she was her husband's only sister. Now

when Jane began to live with her, she illtreated her. Jane bore the inhuman treatment of her aunt quietly for a long time and revolted against it only when the old lady's severity exceeded all bounds. Once her aunt confined her in the Red Room. It was a haunted room. It was a gloomy, sombre apartment of the house. The room was cold and lonely. Its atmosphere scared her so that she had fit and lo t consciousness. The shock racked her nerves. This act of extreme cruelty gave her a new vision. It led her to adopt an attitude of defiance towards her tyrants.

At the Lowood Institute, she put up with the hardships of the rigorous and austere life of the place. Rochester was simply surprised to learn that she had spent eight years at Lowood Institute. After leaving Thornfield, she had to suffer a lot. She wandered about penniless and friendless. She had no food to satisfy her hunger and no shelter to save herself from cold at night. She was half dead with hunger and cold, but she bore all this physical suffering. Thus, she bore great powers of endurance with patience.

3. **Her passionate personality.** She had a passionate nature. In the beginning, she developed a revolting nature. It was due to the harsh treatment offered to her by her aunt and her children. Sometimes, she flew at John like a mad cat. However, her nature underwent a great change during her stay at Lowood Institute. The examples of Miss Temple and Helen Burns had a great effect on her. Again, the moral education cured her of fieriness and fury, yet she retained her passionate nature. Though she had a great capacity for labour, yet like a woman she could not do without love.

4. **Her imaginative mind.** Jane was often dreaming dreams and seeing visions. Whenever she saw a dream about a child she felt that some trouble was going to befall her or her relatives. She had been dreaming of a child for a week before she learnt of the tragic death of John Reed. Again, she deserted John Rivers and came

back to Rochester in response to a telepathic call for the latter.

5. **Her wit.** Jane Eyre was a witty girl. She had suffered a good deal in her early life, yet she did not develop a sullen or morse temper. In fact, she had a happy, genial disposition. Her wit sparkled under the inspiring influence of love. Often, she got the chance of talking to Mr Rochester. It was during these conversations that she exhibited wit and humour. Her witty remarks were pleasing and these remarked inspired love in the heart of Mr. Rochester. On one such occasion, Mr. Rochester asked her if she considered him handsome. Her plain, negative reply made a strong impression on Rochester.

6. **Her moral integrity.** When her marriage with Rochester was averted, she decided to leave Thornfield immediately. She boldly followed the path of duty in the face of greatest temptation. She bowed her head before a religious law and sacrificed her love. She refused to accept the proposals made by Rochester. In view of her great love for Rochester, she showed great strength of character which was based on morality.

7. **A humble girl.** Jane Eyre was a very humble girl. When she inherited twenty thousand pounds, she voluntarily shared the amount with her cousins, John, Diana and Mary Rivers. She was a very bold lady and never hesitated to speak the truth though it made her suffer for that. She was a self sacrificing woman. Rochester was right when he characterized her consent to marry him as a great sacrifice.

2. ROCHESTER

His appearance. Mr Rochester was a man of middle height with a dark face, a massive head, great, dark piercing eyes and stern granite-hewn features.

He was a serious fellow and generally wore a grim expression on his face. He seldom laughed. He was not a handsome person, however, he was not ugly. He was

rough and uncouth. His bold and confident manners never failed to impress his friends particularly females.

His cultured taste. Though he looked rough, yet he possessed a refined taste. He had a gentleman's taste and habits and expected to have things managed in con. formity to them. He was a very social fellow and liked the company of men and women. Once, he disguised himself as a gipsy woman and began to tell the fortunes of the lady guests as well as Jane Eyre. From his remarks it was clear that he was a great psychologist.

His Sardonic Temper. Mr Rochester was a rich landlord. He was a man of fine taste yet he lacked sentimentality. Even when his heart melted by love his face retained its grim expression. His sardonic temper often appeared to be a sort of mask for concealing his passion. In fact, he had a sad, stormy past. He had an ailing wife who was almost mad. He was leading a very unhappy life because of his mad wife, therefore he could not laugh heartily. This failure in life was the main cause of his bitterness.

A Byronic hero. Mr Rochester seems to have been modelled on a Byronic hero. A Byronic hero is a man dominated by gloom, unrest and weariness, stained with crime disappointed and disillusioned, mysteriously moody—a man who wanders about in an attempt to flee from himself. All these qualities are found in Rochester. He had close resemblance with a Byronic hero. But he differed with a Byronic hero to some extent. Whereas a Byronic hero is a cynic, Rochester was free from it. A Byronic hero finds good neither in man nor in the world. This is not the case with Rochester. He was in a tight corner because of the madness of his wife. At times he was bitter, but he was free from cynicism. Unlike a cynic, he was an optimist. As soon as he came across Jane Eyre, he thought of regaining his happiness.

His emotional nature. From his exterior, Rochester looked rough and uncouth, but he had a warm, emotional nature. He was a man of fits and starts. Sometimes, he

was frantic and stormy. But it was not always like that; usually, he was at peace with himself. In fact, he had a very emotional nature. He had married Bertha Mason at the instance of his father. The madness of Bertha Mason created an emotional void in his life. Consequently, he took to a life of pleasure and dissipation. Then he made a programme to resolve his emotional conflicts by marrying Jane Eyre. But his scheme failed because a cruel law of religion stood in his way. Being a Christian, he could not take a second wife in the presence of Bertha Mason.

His indulgence. Mr Rochester was leading a very unhappy life. His mad wife had created problems for him. When denied pleasure, he tried to seek pleasure out of life at all cost. When fate wronged him, he turned desperate and consequently degenerated. He tried to drown his sorrow in drink and dissipation. He went to the continent where he had romances with the French ladies. He was forced to lead a life of a debauch. He was conscious of his sins. His conscience gave him trouble. He repented and expressed remorse for his sins. On one occasion he said that though sunk in sin he was not naturally vicious. From this remark we can easily conclude that he was a miserable man who had a recourse to sins by way of escape.

He was sick of his past life. Then, he had a desire to start his life again by marrying Jane Eyre. His desire to reform himself made him a different man. He appeared to be a suffering hero. Naturally the reader is likely to take pity on him.

Mr Rochester is a very complex character. He combines restraint with freedom, pensiveness with gaiety, calmness with violence.

3. JOHN RIVERS

Ans. His appearance. John Rivers was a young clergyman at the Morton parsonage. He belonged to an old respectable family and had a great physical beauty. He

had very regular features and harmonious lineaments. His eyes were large and blue with brown eyelashes ; his high forehead was often partially streaked over by careless locks of fair hair. His features were beautiful in their harmony but strangely formidable in their severity. There was often a heroic grandeur in his looks, manners and conversation.

A man of polished manners. John Rivers was an educated man with polished manners. He was polite and courteous. He was polite and earnest in his conversation. He was never gay and lively, yet he was seldom sullen or peevish. He was reserved by nature. Sometimes, it was very difficult to break the ice of reserve which would seal his lips.

An Ideal Missionary. St. John Rivers was a true missionary. He had no ambition to win power and renown for his own sake. He had the summons of the Lord to preach his word. He wanted to go to India for the purpose of preaching. His firm belief in the book made him a fanatic. He had always set high ideal of preaching before him. When he proposed to Jane, he viewed her as an ideal fellow labourer in his religious mission in India. In fact, he preferred religion to anything in the world. To him, the duty to Lord was the most important. This passion almost made him an ascetic (راہب - درویش). Being a true Christian, he could not find favour with Mary Rivers. Mr. Oliver was a big landlord. He wanted to marry his daughter, Rosamond to him, but he did not approve of his passion for missionary work. To him, it was throwing a valuable life away. But John Rivers stuck to his guns and followed his schemes with utmost devotion.

His spiritual discontentment. John Rivers was a true missionary, but he did not find joy in the nature and the beautiful things around him. He felt uneasy in the presence of beautiful things. In fact, he was always trying to suppress his emotions. In this attempt he failed over and over again with the result that he became con-

scious that he had not been able to kill his self. Once he admitted before Jane Eyre that in spite of his best efforts the religion could not eradicate human nature in him. His spiritual unrest was entirely due to his high ideals which he had set before him.

He had lost his emotional equilibrium. Often in the evening, when he sat, his desk and papers before him, he looked excited and disturbed. Soon, he became conscious of his nervousness and tried to come over this difficulty. He thought that Jane would resolve all his emotional and spiritual conflicts and help him immensely in the realization of his sacred ideal. But he wanted her more for the sake of his ideals than for his emotional satisfaction. His passion and zeal for religion dominated his emotions so that he could not offer a real love to Jane.

A cold fellow. Indeed, he was a cold fellow. He was so much inspired by religion that he ignored all other aspects of life. His heart was dry as dust and hard as stone. If there had been any emotions, they had been sterilized by his Puritan upbringing. He failed to win the heart of Jane in spite of his fine qualities because of his behaviour. When he pressed his suit to Jane, she remarked, "It is that he asks me to be his wife, and has no more of a husband's heart for me than that frowning giant of a rock, down which the stream is foaming into the yonder gorge."

4. Mrs. Reed

Mrs. Reed was a middle-aged lady. She was a woman of a robust frame, square-shouldered and strong-limbed. She had a somewhat large face the under jaw being much developed and very solid. Her skin was dark and opaque, her hair nearly flaxen. She never fell ill.

A woman of revengeful nature. Mrs. Reed had a revengeful nature. Though her husband had got a promise from her on his death bed that she would treat Jane like her own child, yet she never cared to fulfil her promise.

On the contrary, she illtreated Jane and never allowed her to mix with her own children. She hated Jane from the core of her heart. In fact, she had always disliked Jane's mother because she was her husband's only sister. Her husband had wept bitterly on the death of his sister. When her husband wanted to bring Jane to his house, she had opposed it tooth and nail. When she first saw Jane in her house, she looked upon her as sickly, whining, pining thing. Whereas her husband took pity on the child Jane, she hated her more and more.

Mrs Reed regarded Jane as an ill-mannered, passionate, rebellious child. She, therefore, never allowed her children to associate with her. Her children always reminded Jane that she was a dependent and was being brought up with them at their mother's expense. Mrs Reed's servants told her very frankly that she should never think herself on an equality with the Misses and Master Reed because she was only a dependent. This reproach of her dependance had become very painful for Jane. She was looked upon by the Reeds and their servants as a rude, rash, artful girl who must be illtreated. It was entirely due to the influence of Mrs Reed that Jane was hated in the family.

A woman of rigid character. Mrs Reed was a woman of rigid character. She hated Jane even before she saw her and she continued to hate till her death. When Jane visited her on her death bed, she was as hard as even. She was not even moved at the entreaties of Jane. Jane offered her cheeks to be kissed by her, but she was as indifferent as ever.

A kind mother. She was a kind mother to her children. Like a true mother, she was prepared to make any sacrifice for her children. Her sympathies were marked in the direction of her own son and daughters.

Some good features in her character. There were some good features in her character. She was not alogether a woman of mean character. At last, she summoned Jane on her death bed and begged pardon for suppressing the

news about the existence of her uncle : John Eyre. Again she was not sorry for illtreating Jane. In fact, she was of the opinion that only a severe treatment was necessary for the improvement of Jane. Her son, John committed suicide. It was a fatal blow for her. She had an appoplectic attack which killed her.

5. Mrs. Fairfax

Mrs. Fairfax is a middle aged lady. She is the distance relative of Mr Rochester. She has been employed by him a manager of his estate.

A kind woman.

Mrs Fairfax is a kind woman. She learns that Jane has suffered in the past. Therefore, she looks after her with sympathy and compassion. She knows that her master, Mr Rochester is an idler. She also knows that he is suffering a lot because the madness of his wife. She, therefore, tries to look after the affairs of his house in a very careful manner. Though she is related to him, yet she performs her duties like a true servant. She does not brag (شیخی بگھارنا) of her parenthood nor dominates Rochester. The miserable condition of Mr Rochester enlists her sympathy. Her duties are hard, but she manages the affairs of the estate in a perfect manner. She gives protection and comfort to Jane. She feels a motherly affection for her. Her interest in Jane is selfless and without any purpose.

sensitive woman

Mrs Fairfax is a sensible woman. Mr Rochester has full faith in her. He depends on her immensely. He asks her to arrange a governess for Adela. Accordingly, she selects Jane for this job. She is a silent woman, but she is careful enough to see that Jane is not bored. She talks to Jane on all sorts of topics. She even tells her about the past of Mr Rochester. But she suppresses the fact that he is a married man and that

he has a mad wife. She does so to save the honour of the house.

She warns Jane and tells her frankly that no good will come out of her marriage with Rochester. Jane resents to her views on this subject. But the later development goes a long way to prove that she is cent per cent right. As a matter of fact, she realises that Jane has suffered a lot in her past life. She does not want her to suffer again at the hand of Mr Rochester. It means that her sympathy for Jane is genuine.

6. Bertha Mason

Bertha Mason is the mad wife of Mr Rochester. She is a beautiful woman, but suffers from mental fits. Mr Rochester does not know anything about her mental condition. As she is the daughter of a very rich person, Rochester's father asks his son to marry her.

Before her marriage, Bertha attends social gatherings. In one of the social gatherings, Rochester gets a chance to see her. He does not have a chance of talking to her. He is impressed by her beauty. After her marriage to Rochester, she shows signs of insanity. As an insane person, she is mean (کمینہ) and cunning. Rochester has appointed a maid servant, Grace Poole to watch her activities. But she often deceives her. Once she sets on fire the bed of Rochester. Janes comes and saves him. Again, she attacks her real brother.

Miss Bertha Mason is not a chaste woman. She does not mend her ways even after her marriage. Mr Rochester brings her to the country house. Here, she develops her insanity. She laughs hysterically. Her presence in the Thornfield makes the atmosphere mysterious. She has been confined in the upper storey. Often, Jane hears the mysterious laughter. This condition is very intriguing for her, but Mrs Fairfax tells her that there is a mad servant girl who has gone mad.

There are some critics who find symbolism in the character of Bertha Mason. To them, her laughter represents the fate that laughs at the efforts of people to get happiness. Her presence in the Thornfield Hall creates the atmosphere of mystery and awe.

7. HELEN BURNS

Miss Helen Burns is a student of Lowood School. She is thirteen years old. She is a thin and lean girl. Her health is bad. She is very fond of reading philosophic books.

A brave girl. She is a brave girl. She is illtreated in the School, but she does not grumble. She is free from the feeling of revenge (بدلہ). According to her, this world is too short to be spent in revenge and hatred. She has faith in the spirit of sacrifice. She teaches Jane not to nourish an ill will against others and to bear the loss in a bold manner.

She is a noble and religious girl. She lost her mother when she was very young. Then she was sent to the charity school. Here, she has put in her heart and soul in her studies. She denies pleasures in her life in the hope of getting pleasure in the next world. She is always willing to help others. Again, she nurses no grudge against others. She exercises great influence on Jane. She teaches her that one must face the troubles of life without being disgusted. She explains the importance of love and human relation to Jane. Had Helen Burns not given her these noble qualities and not shown these ideas into her own practice, Jane might not have become the perfect creature she has become in her life.

Q. 1. Give a complete account of the Red Room Incident pointing out its special importance in the story.

Ans. Jane was living with her aunt, Mrs. Reed and her children. Mrs. Reed was a cruel woman. She illtreated Jane. She had three children. They were George,

Eliza and Georgiana. George was a mischievous boy. The two girls Eliza and Georgiana were also mischievous and naughty. Mrs. Reed kept Jane at respectable distance. She never allowed Jane to mix freely with her children. She misbehaved with Jane so that she developed the feelings of inferiority. The boy and the girls were not prepared to accept Jane as their equal. The result was that she became a rebel.

One day, Jane took a book from a shelf and began to see the pictures. Suddenly John appeared there and enquired as to what she was doing. On being told that she was reading a book, he snatched the book and threw the book at her with a great force. Jane fell down and was badly hurt. It was a great challenge for her. She revolted against this and abused John, He hit her. Now Jane gave him several blows in self defence. Hearing the cries of John, Mrs. Reed arrived at the scene. She resented the rebellious attitude of Jane and confined (قید کرنا) her in a room which was called 'The Red Room.'

The Red Room was a haunted (آسیب زدہ) place. In this room, Jane's uncle, Mr. Reed had died. Since his death, nobody cared to enter this room. Jane felt miserable in this room. Her mind began to wander. She thought of her uncle Mr. Reed who had died in this room. At first, she mocked (تمسخر اڑانا) at the superstitions attached with the room. Soon she saw a trembling light over head along the ceiling. This light created fear in her heart. She thought that some vision was coming to her. Then there was a strange sound. She thought that the spirit of her uncle had come. She began to tremble with fear. She uttered a cry and became senseless. A maid servant came and took her out. Mrs. Reed also arrived on the scene. She ordered her to be locked again. Once again, Jane was confined in the room. At midnight, Jane found herself in a bed. A doctor was sitting near her. This incident shattered her nerves.

Q. 2. Give an account of Jane's life at Lowood Charity School as a student.

Ans. Mrs. Reed was angry with Jane for her rebellious nature. She had hurt her son which was taken as a great offence, she thought that Jane was merely a burden on her family. She, therefore, tried to get rid of her. She managed to send her to Lowood Charity School. She spent six years in this School as a student.

The life at this School was very hard. She remained busy all the day long. In the beginning, Jane was greatly disturbed to find herself under strict discipline. As time went by, she got accustomed to the routine of this school The life at this school was very dull. The children were given scanty food. They had not enough to wear. They were taught to deny all the comforts in this world so that they might be rewarded in the other world. The elder girls often ill treated the younger ones. On sundays all the girls were taken to the church by foot. The church lay at a distance of two miles. Most of the girls felt much tired on their return.

Jane did not like the atmosphere of the charity School but she had no choice. Her aunt Mrs. Reed had thrown her out of her house. By and by she made health adjustment in the School. There, she became very intimate with Helen Burns. She taught Jane to bear her lot with patience and fortitude. It was due to the presence of Helen Burns that life at the charity school became some what tolerable for her.

Miss Temple was the superindendant of the charity School. She also held healthy influence on Jane. After the death of Heled Burns, Miss Temple consoled Jane and taught her how to bear her loss. Miss Temple explained things in a manner that Jane felt that under her influence more harmonious thoughts came to her mind.

Q. 3. Trace the development of love between Jane and Rochester.

.Ans Jane accepted the job of governess at Thorn-

field Hall. On Reaching the place, she met Mrs Fairfax. Jane got some information about Mr. Rochester from her. According to Mrs Fairfax, Mr. Rochester was a man impeachable character, fastidious habits, extensive travels and strange temperament. Jane got the impression that Rochester was an interesting man.

Next day, Jane met Mr. Rochester at the Thornfield Hall. On this occasion, Rochester behaved in an indifferent manner. But she accepted him as her master and she attributed his coldness for his disciplined habits. Though he was blunt to her, yet she felt comfortable in his presence.

After sometime, Rochester although retained his bluntness but at the same time talked of his sinful past to her. In fact Rochester wanted some company as his confident. She found a good company in Jane. Jane showed respect to him as her master. Soon this respect changed into sympathy.

The incident of fire brought them together. One night, the room of Rochester was set on fire by Bertha Mason. Jane saved the life of Rochester for which he felt obliged to her. After sometime, Jane rendered help to Rochester in the secret ailment of Mason. For this timely help, Rochester once more felt grateful to her.

Mr. Rochester was a very clever fellow. He had developed warm feelings for Jane, but he wanted to test her love. For this end in view, he brought a beautiful young woman, Miss Ingram in his house. He wanted to make Jane jealous, but she remained calm and composed. In fact Jane could never imagine that her master had started loving her. She only thought that her master was kind to her. Once more, he tried to test her love. He came to her in the guise (بھیس) of a gypsy. Now, he openly declared his love for her. He wanted to know if she also loved him. Getting the assurance of love, he made a proposal of marriage to her. Jane

was mighty pleased to accept the proposal. But the marriage was to be postponed for sometime to come.

The real factor which brought Rochester and Jane together was that both had suffered in their past. Both had led a miserable life; Rochester wanted a domestic woman—a woman who may set his house right. He found an ideal woman in the person of Jane, hence the union.

Q. 4. What were the mysteries about the Thornfield Hall ? Discuss.

Ans. Jane felt happy and comfortable at the Thornfield Hall. Her master was kind to her. This was enough to comfort her heart. Often, she heard strange laughter from the upper storey of the castle. Jane trembled with fear to hear this laughter, but Mrs. Fairfax told her that it was the laughter of a maid servant who was mad.

One night, Jane was alarmed by the strange laughter of the woman at her door. As she got out, she saw smoke coming out from Rochesters' room. She entered his room, roused him and put a bucket of water on his bed. In this way, she saved the life of Rochester. But she was confused when Rochester asked her to keep the matter secret. She did not know the reason of keeping the matter as a secret one. She respected her master, therefore, she obeyed her orders not knowing that he was a married man and that his mad wife had tried to roast him alive.

Once again, Jane was roused from sleep by a shrill cry for help. Jane went to the gallery where Rochester and all the servants had assembled. Rochester told all of them that a maid servant had cried out because she had seen a horrible dream. Soon, Mr. Rochester took Jane to a room where Mr. Mason was lying injured. Jane knew that Mr. Mason was a guest of her master. But she could not find out the reason as to who had injured him. As usual, she thought that the guest must have been injured by the mad woman servant.

Jane experienced a strange experience just a day before her marriage. One night, her sleep was disturbed by the presence of something strange in her room. She saw a strange woman tearing her wedding dress. Then the strange woman stared at Jane. Jane could not bear the shock. She fainted to see the strange face of the woman. She could not solve the mystery. However, she began to suspect Mr. Rochester for having illicit (ناجائز) relations with Grace Poole.

At last the mystery of Thornfield was solved at the time when Rochester and Jane were going to be married. Mr. Mason, the brother of Bertha came and declared that Mr. Rochester was a married man, hence his marriage with Jane could not take place. At this, Mr. Rochester was dumb founded. After ten minutes, he took all the guests to the upper storey of the house where his mad wife was living. His wife, tried to hit him. In this way, the mystery of the Thornfield was cleared.

Q. 5. What do you know about the Gypsy's arrival in the Thornfield.

Ans. While Jane lived at Thornfield, her master took interest in her. He talked of his sinful past to enlist her sympathy. Then he arranged a big feast in which he invited many distinguished guests. Miss Blanche Ingram was one of them. She was a very beautiful girl whom Rochester had invited to make Jane jealous of her. But Jane remained calm and composed because she respected her master and had never harboured any false hopes to become his beloved.

Mr. Rochester played another trick on Jane to discover if she loved him. He came to the Thornfield in the guise of an ugly Jipsy fortunate teller. The ugly woman took her seat in the library. She declared that the ladies should meet her one by one. Several ladies entered the library and returned. Jane received a special call. The fortune teller told her that she was

cold, sick and silly. She further elaborated her point. She was cold because she was alone. She was sick because the love of man was denied to her. She was *silly* because she did not make any efforts to win the heart of a man. Then the fortune teller inquired of her if she was interested in love making. She also wanted to know from Jane if she was jealous of another woman. Miss Jane told her frankly that she was not jealous of any other woman. Then the Jypsy woman showered praise on Jane. She said that Jane had a very pretty face. She further predicted (پشین گوئی کرنا) that Jane was very near to happiness. Then she remarked that Jane loved her master. This remark made Jane very suspicious. She had doubts in her mind about the Jypsy woman. She thought that Mr. Rochester had appeared before her in the guise of a Jypsy. She asked the woman to remove her hat and long gown. Lo ! Mr. Rochester was standing before her. Now, Mr. Rochester explained to her that he had played the trick just to discover the fact if she loved him.

Q. 6. Why was Mr. Rochester's marriage with Jane interrupted ? Discuss.

Ans. Mr. Rochester was a rich landl rd. He was married to a mad woman, Bertha Mason. He knew that he could not get married in the presence of a wife according to Christianity. He had, therefore, suppressed this fact from others. He had confined Bertha on the third storey of Thornfield.

Mr. Rochester made a proposal of marriage to Jane which was accepted by her. A day was fixed for their marriage. Mr. Rochester was very happy on that day. Jane was dressed by Sophie. Then Rochester took her into the dining room and praised her for being very beautiful. They went to the church. The ceremony was to be performed in a very simple manner. None was to be present at the church except Mr. Rochester, Jane, Mr. Wood, the priest and his clerk.

While going to the church, Jane happened to see two strangers. They were staring at her. Mr. Rochester did not see the strangers because he was watching the beautiful face of Jane.

The couple entered the church and the service began. The priest was interrupted by a stranger who declared that Mr. Rochester was already married, therefore, he could not take a second wife according to Christianity. When asked, the stranger revealed his identity and said that he was a lawyer. He further announced that Mr. Mason, the real brother of Mr. Rochester was also present in the church. Mr. Rochester was greatly shocked to hear it. He turned pale. He admitted that he had been married, to Bertha Mason for the last fifteen years, but she was mad. He brought all those people to his house to show them the woman to whom he had been married. When Mr. Rochester entered the room of his wife, she tried to hurt him. She actually pounced at him. Mr. Rochester explained to the visitors as to why he wanted to marry Jane. He compared his wife with Jane. To him, one was hell and the other was heaven. He put a straight question to the priest if he was not justified in his act of marrying Jane. The priest opposed it and Rochester was disappointed.

CLASS NOTES ON EIGHT POETS

شاعروں کے حالات زندگی

1. WORDSWORTH (1770—1850)

ورڈزورتھ انگلستان کا عظیم شاعر تھا ۔ اس نے کلاسیکی شاعری کے خلاف جہاد کیا ۔ یہی جہاد اسکی عظمت کا راز ہے ۔ دراصل ورڈزورتھ سے پہلے سارے یورپ میں کلاسیکی شاعری کا چرچا تھا ۔ اس کلاسیکی شاعری کے خلاف جہاد کر کے ورڈزورتھ نے نام پیدا کیا ۔

سب سے پہلے ہمیں کلاسیکی شاعری سے متعلق معلومات حاصل کرنی چاھئیں کہ کلاسیکی شاعری کی خصوصیات کیا تھیں ۔ کلاسیکی شاعری میں شہری زندگی کا ذکر ہوتا تھا ۔ اس دور کے شاعر بادشاہوں شہزادوں اور درباری زندگی کی باتیں کرتے تھے انہیں جذبات و احساسات کا خیال نہ تھا ۔ آنکے نزدیک فرد کوئی حیثیت نہ رکھتا تھا ۔ اس قسم کی شاعری میں قدرتی مناظر کا کوئی ذکر نہ تھا ۔ قصہ مختصر کلاسیکی شاعری کی مندرجہ ذیل خصوصیات تھیں ۔

Form, Order, Precison, Symmetry and Regularity

اس قسم کی شاعری کے خلاف ورڈزورتھ نے بغاوت کی اور دہقانوں اور قدرتی مناظر میں دلچسپی کا اظہار کرتے ہوئے فرد کی اھمیت کا احساس کیا ۔ اس شاعر نے شہری اور درباری زندگی کی بجائے عام دہقان میں دلچسپی کا اظہار کرتے ہوئے اسی دہقان کی زبان استعمال کی اور جذبات اور احساسات کی اھمیت کا ذکر کیا ۔ نئی شاعری Romantic Poetry کہلائی ۔

ورڈزورتھ کی شاعری کی مندرجہ ذیل خصوصیات ہیں -

(۱) وہ فطرت یعنی قدرتی مناظر کا پرستار ہے -

(۲) فطرت اللہ تعالیٰ کی مظہر ہے -

(۳) درخت 'پھول' پتے اور جھاڑیاں زندہ ہیں اور آنکی روح ہوتی ہے -

(۴) انسان کی روح اور پھولوں پتوں جھاڑیوں اور درختوں کی روح میں بڑا تعلق ہوتا ہے -

(۵) فطرت ہماری حفاظت ماں اور دایہ کی طرح کرتی ہے -

(۶) بچہ معصوم ہوتا ہے کیونکہ اسکی روح نے جنت میں جنم لیا تھا -

(۷) جوں جوں انسان بڑا ہوتا ہے وہ جنت سے دور ہوتا جاتا ہے

(۸) ایک ان پڑھ دہقان بھی معصوم ہوتا ہے -

2. COLERIDGE (1772—1834)

شاعر کولرج ورڈزورتھ کا ہمعصر تھا - یہ بھی ورڈزورتھ کیطرح رومانی شاعری Romantic Poetry کا دلدادہ تھا اس نے ورڈزورتھ کے ساتھ ملکر ایک کتاب Lyrical Ballads طبع کی - یہ کتاب انگریزی ادب میں سنگ میل ثابت ہوئی - اسی کتاب کے دیباچہ میں ورڈزورتھ اور کولرج نے اپنے اپنے نظریات کی وضاحت کی ورڈزورتھ نے معصوم دہقان اور دیہات کی سادہ زندگی کو دلچسپ بنا کر پیش کرنے کا فیصلہ کیا جبکہ کولرج نے عجیب و غریب اور مافوق الفطرت عناصر کو تمام سطح پر پیش کرنے کا ارادہ ظاہر کیا -

کولرج نے اپنے عہد کے مطابق مافوق الفطرت عناصر کو پر اسرار طریقے سے پیش کیا جس سے وہ قابل یقین دکھائی دیتے ہیں اس چیز کو انگریزی میں Supernaturalism کہتے ہیں اس ضمن میں اسکی مندرجہ ذیل نظمیں بڑی مشہور ہیں -

1. The Rime of Ancient Mariner.
2. Christabel.
3. Kubla Khan.

1 - The Rime of Ancient Mariner بڑی مشہور نظم ہے جسمیں بوڑھا ملاح بحری سفر کا حال بیان کرتے ہوئے بتلاتا ہے کہ ایک پرندے کے ہلاک کرنے کی وجہ سے عذاب الہی نازل ہوا - سب ملاح بھوک اور پیاس کی وجہ سے مر گئے اور صرف بوڑھا ملاح عذاب سہنے کے لئے رہ گیا آخر بوڑھے ملاح نے توبہ کی اور اللہ تعالی کی مخلوق حتی کہ سمندر کی سانپوں کی سلامتی کی دعا مانگی - توبہ سے عذاب ٹل گیا - اس نظم کی تمام فضا عجیب و غریب ہے لیکن شاعر نے ایسا سماں باندھا ہے کہ حقیقت کا گمان معلوم ہوتا ہے -

2 - Christabel کی فضا بھی بڑی عجیب ہے جسمیں ایک پر اسرار عورت کا حال درج ہے جسے پانچ اشخاص اٹھا کر لے گئے تھے اور انہوں نے اس عورت کو جنگل میں چھوڑ دیا تھا اس نظم کی فضا بے حد مانوس دکھائی دیتی ہے اور اس سے حقیقت کا گمان ہوتا ہے -

3 - Kubla Khan میں چین کے ایک پر اسرار محل کا ذکر ہے -

3. BYRON (1788—1824)

بائرن ایک نواب زادہ تھا - اللہ تعالی نے اسے بڑی اعلی صورت سے نوازا تھا مگر وہ لنگڑا تھا - اسکی ماں اس کا مذاق اڑایا کرتی تھی اس لئے وہ محبت کا بھوکا تھا اسکے والدین میں اختلاف تھا - اس کا مطلب یہ ہے کہ بائرن کی زندگی آغاز ہی سے تلخیوں سے پر تھی - بھڑاس نکالنے کے لئے اس نے شاعری کا سہارا لیا اور معاشرے کا مذاق اڑانا شروع کیا اسکے حالات نے اسے طنز نگار بنا دیا اور اس نے معاشرہ کی تنگ نظری ریا کاری کا مذاق اڑایا اسکے علاوہ اس نے

بادشاہوں اور سیاستدانوں کا مذاق اڑانا اپنا وطیرہ بنا لیا تمام نقاد اس بات پر متفق ہیں کہ بائرن کی شاعری اس کی شخصیت کا عکس ہے -

بائرن شمع آزادی کا پروانہ تھا - اس نے اپنی نظم میں یونان کے لوگوں کو ترکوں کے خلاف ابھارا ہے کیونکہ یونان کے لوگ ترکوں کے غلام تھے - اسے آزادی سے اسقدر محبت تھی کہ وہ خود یونانیوں کے ساتھ ملکر ترکوں کے خلاف لڑائی میں شریک ہوا -

4. SHELLEY (1792—1822)

شیلے ایک انقلاب پسند شاعر تھا - اسکی ذات میں بغاوت کوٹ کوٹ کر بھری ہوئی تھی - وہ مذہب سے سماج سے غرضیکہ ہر چیز سے مطمئن نہ تھا - کالج میں پڑھتے ہوئے اس نے دہریت کی ضرورت Necessity of Atheism کے موضوع پر ایک مقالہ لکھا چنانچہ کالج والوں نے اسے کالج سے نکال دیا -

شیلے کی پہلی شادی ناکام ہوئی اس کے بعد وہ اپنے استاد کی لڑکی کو اغوا کر کے لے گیا - اس پر کئی بار مقدمات چلائے گئے مگر اس نے پرواہ نہ کی کیونکہ وہ ازلی باغی تھا -

شیلے کی شاعری کی خصوصیات

1 - شیلے پر یونان کے فلسفہ کا اثر تھا وہ افلاطون کے فلسفہ سے بے حد متاثر تھا - افلاطون کے قول کے مطابق ہماری دنیا کے علاوہ ایک اور اصلی دنیا موجود ہے - ہماری دنیا اصلی دنیا کا محض سایہ ہے -

2 - شیلے حقائق کے مقابلہ پر تصورات سے محبت کرتا ہے -

3 - شیلے پرانے نظام سے مطمئن نہیں ہے اس لئے وہ ایک نئے نظام کو رائج کرنے کا خواهشمند ہے -

4 - اس نے بے شمار اعلی گانے والی نظمیں Lyrical poems لکھی ہیں -

5 - اُس نے اپنی نظموں میں فلسفیانہ انداز اختیار کیا ہے مثلاً Ode to The West Wind میں وہ یہ پیغام نشر کرتا ہے کہ جسطرح موسم سرما کے بعد موسم بہار آتا ہے اسی طرح اس دنیا میں سنہری زمانہ آئے گا - اس ضمن میں وہ مغربی ہوا سے امداد کی درخواست کرتا ہے کہ وہ اس کے پیغام کو دنیا میں پھیلا دے -

5. KEATS (1795—1821)

کیٹس حسن کا پرستار تھا - وہ ایک نہایت غریب گھرانے میں پیدا ہوا تھا - بچپن میں اسکے والدین مر گئے اور اسے ایک ڈاکٹر کے ہاں ملازمت کرنی پڑی - سات سال تک وہ ڈاکٹر کے پاس ملازم رہا اسکے بعد اس نے ملازمت چھوڑ دی کیونکہ وہ بیمار ہو گیا تھا -

کیٹس کو ایک خوبصورت لڑکی سے محبت ہو گئی - غربت کی وجہ سے وہ جلدی شادی نہ کر سکا - اسکی محبوبہ آوارہ مزاج تھی وہ غیروں سے ملنے لگی - کیٹس کو محبوبہ کی بے وفائی کا بڑا صدمہ ہوا اس نے اپنی نظموں کا پہلا مجموعہ شائع کیا جس پر نقاد صاحبان نے خوب تنقید کی - ایک تو کیٹس کو محبوبہ کی بے وفائی کا صدمہ تھا دوسرے اسکی شاعری پر جو لے دے ہوئی اس سے وہ دل برداشتہ ہو گیا اور جوانی کے عالم میں فوت ہو گیا -

شاعری کی خصوصیات

1 - کیٹس حواس کا شاعر ہے (Sensuous Poet) اسکی نظموں کو پڑھتے ہوئے حواس کا سہارا لینا پڑتا ہے مثلاً میٹھی آوازیں کانوں کو اچھی لگتی ہیں - حسین صورتیں دل موہ لیتی ہیں - طرح طرح کے رنگ نگاہوں کو اچھے لگتے ہیں -

2 - کیٹس کا عقیدہ ہے کہ حسن مسرت کا خزینہ ہے -

3 - کیٹس کا قول ہے کہ حسن صداقت ہے اور صداقت حسن ہے -

4 - کیٹس کی شاعری میں لازوال محبت کا ذکر ہے -

6. TENNYSON (1809—1892)

ٹینی سن ملکہ وکٹوریہ کے عہد کا عظیم شاعر تھا - ملکہ وکٹوریہ کا عہد انگلستان کی زندگی کا سنہری زمانہ کہلاتا ہے کیونکہ اس عہد میں جمہوریت کو فروغ حاصل ہوا - جمہوریت کے ساتھ ساتھ تعلیم بھی عام ہو گئی - سائنس نے بڑی ترقی کی - لوگوں کو امن کی قدر معلوم ہوئی ان پر یہ بات واضح ہو گئی کہ جنگ کے ذریعہ کبھی امن قائم نہیں ہو سکتا - امن کی وجہ سے تمام علوم و فنون نے بڑی ترقی کی - لوگ تجارت کر کے مالا مال ہو گئے -

ٹینی سن کی شاعری سے صاف طور پر پتہ چلتا ہے کہ وہ عہد وکٹوریہ کا نمائندہ ہے - اس دور کے لوگ ٹینی سن سے توقع رکھتے تھے کہ وہ انکے سیاسی سماجی اور مذہبی مسائل کا حل پیش کرے یہ بات ٹینی سن کے لئے ممکن نہ تھی کیونکہ وہ فلسفی نہیں تھا - تاہم ٹینی سن نے اپنی قابلیت کے مطابق ان مسائل کا حل پیش کرنے کی کوشش ضرور کی -

ٹینی سن کیٹس کی شاعری سے بڑا متاثر تھا اور اس نے Descriptive اور Narrative شاعری میں بڑا بلند مقام پیدا کیا -

7. BROWNING (1812—1889)

براؤننگ امیر ماں باپ کا بیٹا تھا اسے زندگی میں جد و جہد نہ کرنی پڑی -شادی کے معاملہ میں بھی وہ بڑا خوش نصیب تھا کیونکہ جس لڑکی کے ساتھ اسے محبت تھی اسکے ساتھ آسانی سے شادی ہو گئی گویا وہ ہر لحاظ سے خوش نصیب تھا اسکی قسمت میں خوشیاں لکھی تھیں - اسی لئے وہ رجائیت پسند (Optimist) بن گیا اسکی تمام

شاعری میں رجائیت کی صفت بدرجہ اتم موجود ہے اسکے علاوہ اس
نے بڑی اعلی Dramatic Monologues لکھی ہیں یہ ایک نئی صنف
ہے جس کا مطلب یہ ہے کہ ایک شخص کو مخصوص حالات میں
رکھ کر اس کا نفسیاتی طور پر مطالعہ کیا جاتا ہے - مندرجہ ذیل
نظمیں اسکی مشہور Dramatic Monologues ہیں -

1. My Last Duchess.
2. The Last Ride Together.

SUMMARIES OF IMPORTANT POEMS

1. THE SOLITARY REAPER

(By Wordsworth)

The poet watches a highland girl reaping (فصل کاٹنا) in a field. She is singing a song which arrests the attention of the poet. To the poet, her song sounds sweeter than the notes of the nightingale and the cuckoo. He could not follow the song, but he guessed that she was singing about some clan fights or the ordinary incidents of life. He was greatly impressed by the sweet song of the girl and preserved the sweet music of the girl in his heart.

2. ODE—INTIMATIONS OF IMMORTALITY

(By Wordsworth)

The poet confesses that though the various objects are as before yet he misses in them the strange pleasure and loveliness which he used to find in his childhood. He is very sorry to find this change. He believes that the human spirit had its origin in the world. When man is born on earth, he does not forget all about the previous birth and when he advances in years, he slowly loses his divine qualities because of the earthly pleasures. He further asserts that though we lose the vision of childhood as we grow up in years, yet with the help of

imagination, we can remember the happiness of our childhood.

3. THE RIME OF THE ANCIENT MARINER

(By Coleridge)

An Ancient Mariner meets three persons who are invited to a wedding feast. He detains one of them and tells a strange story. The tale opens with an account of the merry voyage (بحری سفر) of the Mariner's ship southwards in fine weather till it reached the equator. A furious storm came and drove the ship towards the South Pole with great force. They were in the midst of snow-fog and ice-bergs, where no living beings could be seen. At last an Albatross appeared through the snow-fog and they received it with great joy. They hailed it as a bird of good omen. It followed the ship but the Ancient Mariner shot this pious bird. The Mariner and his companions had to suffer for killing the Albatross. The weather became rough and the ship did not move. It seemed that Albatross was going to be avenged. The sailors in their distress threw the whole guilt on the ancient mariner. The shipmates dropped down dead. The Ancient Mariner was left alone. He shuddered to see the strange eyes of his dead companions. The Mariner saw the God's creatures in the sea. He began to bless them. Then, the spell began to break. There was rainfall. The Mariner was cast into a trance (بیہوشی). The Angelic powers drove the ship northward faster than human life. The curse was finally broken and the ancient Mariner saw his native country.

4. SHE WALKS IN BEAUTY

(By Byron)

The poet praises his beloved for her unusual beauty. He says that she was beautiful and all the beauty of darkness and all the beauty of light have b en united in her appearance and her eyes. Her hair were very beautiful. Her beauty cannot be expressed in words.

5. THE ISLES OF GREECE

(*By Byron*)

The Isles of Greece are famous for their muses, their singers, their heroes and their fighters. But these islands do not possess that life which throbed in their people during ancient days when they defeated the Persians and the Romans. Greece is now a subject race (محکوم) and one blushes to remember her brilliant past. The poet asks the people of Greece to cast away laziness and prepares to see that their young and beautiful women do not in future give birth to slaves.

6. GEORGE THE THIRD

(*By Byron*)

The poet tells us that when George the third, the king of England died, no one was really sad. He was himself a good man, but he always protected the tyrants. He opposed all those people who fought for their liberty. England suffered a lot at his hands because it lost America, and its prestige was greatly lowered in the eyes of the world. The poet warns the useless kings that if they have not learnt any lessons from the past, they should tremble in their hearts to think of the days when they will have to face the storm once again.

7. ON THIS DAY I COMPLETE MY THIRTY-SIXTH YEAR

(*By Byron*)

The poet feels that he has grown old, and he has failed to inspire love in the heart of others. He has certain regrets about his own past, and the life-that he has led. But he feels that he should not remember those discouraging thoughts when he is in Greece. He wants to fight for the liberty of Greece.

8. FROM ADONAIS

(By Shelley)

The poet mourns the death of Keats. He says that though our sorrow cannot bring Keats back to life, we should weep over his death. He comforts himself with the thought that Keats is not dead. He is alive. His spirit is alive like the universe. He has become part of Nature.

9. ODE TO THE WEST WIND

(By Shelley)

The poet invokes the West Wind as a destroyer and preserver, driving before it leaves and seeds to their graves till they germinate when the Zephyr blows over them in spring. He next describes the influence of the West Wind over the sky. The clouds are carried on the stream of West Wind like leaves shed from the trees. The wind is the dirge (مرثیہ) of the dying year which will be buried in the dome of night with clouds as its vault. The west wind then awakens the blue Mediteranean from its summer dreams. The poet is next reminded of his youth when he, too, was proud, strong and restless like the west wind. He wants the west wind to lend him some strength and lift him like a wave, a cloud or a leaf. He then takes up the role of a prophet. He wants the west wind to make him his lyre though he is oppressed by misery. He wants the west wind to scatter his ideas all over the world and give the message of hope and regeneration of mankind. If winter comes, the spring cannot be far behind.

10. STANZAS WRITTEN IN DEJECTION

(By Shelley)

The poet was sitting on a sea shore on a warm and sunny day. He was influenced by the beautiful atmosphere. His spirit fell tired on account of all that he had

to suffer and intended to weep his life away until death came and deprived him of all animation. After death, some would feel sorry over his fate.

11. LA BELLE DAME SANS MERCI

(*By Keats*)

A knight met a beautiful girl. He fell in love with her. She returned his love, sang sweetly to him, took him to her place and lulled him to sleep. His sleep was disturbed by horrible dream. He saw ghosts of kings and knights. They warned him that he had been caught by the spell of the beautiful woman who knew no mercy. When he awoke, he found himself on the cold hillside. The cruel, beautiful lady had left.

12. ODE ON A GRECIAN URN

(*By Keats*)

The poet watches a piece of ancient sculpture. He tries to remember with feeling on the old realm of mythology of the Greeks. He then speculates on the abstract relation of the plastic art to life. There are the carving of gods. There are maidens who are running before their lovers. The lovers try to overtake them who on their past straggle to escape. The pipes are playing. The unheard molodies of the pipes are sweeter than the heard melodies. The lover will continue to love and the maidens will remain beautiful or ever. The moments of pleasure have been caught on the urn. The love as shown on the urn is far above the mortal love, because it is unrealised. Then there is another scene that of a sacrifice. A young cow is being led to the altar. The entire town will be silent for ever. The message of the urn is 'Beauty is truth and truth Beauty.'

13. ODE TO A NIGHTINGALE

(*By Keats*)

The poet is very much impressed to hear the song of

the Nightingale. He feels sad and wants to escape to the world of forest far from the cares and sorrows of the daily life. He thinks that he is mortal (فانی) but the Nightingale is immortal. He wakes up from his dream and feels that he cannot escape from the world.

14. A THING OF BEAUYY

(*By Keats*)

To the poet, beauty is a permanent source of joy and that beauty is immortal. The lovely attraction of beauty goes on increasing. It is full of sweet dreams, health and quiet breathing. Though the world is full of disappointments, yet there exists a form of beauty that reveals itself to human beings. The nature of beauty removes the dark covering from our souls.

15. THE EVE OF ST. AGNES

(*By Keats*)

It was very cold on the eve of St Agnes. Madeline, the young daughter of a barn observed all the rites and ceremonies on the eve of St. Agnes in order to see her future lover Prophyro. The lover crept into her room and the two united together in a wakeful dreamy atmosphere.

16. BREAK, BREAK, BREAK

(*By Tennyson*)

The poet watches the sea waves dashing against the cold, grey stones. The beauty of the scene leaves him speechless. He also watches a fisherman's boy shouting with his sister at play. Then he watches a sailor's son singing in a happy mood. The poet is reminded of his dead friend's face and voice. He feels that the immortal waters may heave and roll and spray but the delicate beauty and charm of lovely hours spent in a friend's company will no more be enjoyed by him.

17. IN MEMORIUM

(*By Tennyson*)

The morning is very calm and no sound is heard. The poet's heart is no longer agitated and is also calm and quiet. The midnight bell on the 31st of December is ringing. Let the old year with all that is false be tolled out. Let the struggle between the rich and the poor disappear. Let us hope for the period of peace and prosperity.

18. THE LOTOS EATER

(*By Tennyson*)

Ulysses and his sailors, after their long wanderings, at last came to an island. It was a strange place. They could see many dreams flowing down the slopes of the mountains. The land of the Lotos was full of sweet, gentle and sleep inducing music. The sailors of Ulysses wanted to stay in the land of the Lotos, to eat the lotos, and to dream of the friends and relatives who had passed away. They still loved their homes, wives, children and friends, yet they thought it useless to return to their native land. They wanted to lead a lazy and uneventful life.

19. ULYSSES

A man should not be satisfied with his lot. He should go on doing his best till death. What is more, he should have strong determination to strive, to seek; to find, and not to yield.

20. THE LAST RIDE TOGETHER

(*By Browning*)

The poet was a dismissed lover, but he was allowed to ride with her for the last time. She lay for a moment on his breast. As they rode away side by side, a sense of resignation came over him. He tried to console himself. He thought that his life was not the only failure.

He thinks that a man must die with a hope unrealised, otherwise heaven would have no meaning. Then the thought came to the lover, what if for ever he rode on with her as now.

21. PROSPICE

(*By Browning*)

The word Prospice means "look forward." This poem was written by Browning after the death of his wife.

Browning is not afraid of death. He feels proud of the fact that he has always been a fighter. He wants to face death in a bold and courageous manner.

22. MY LAST DUCHESS

(*By Browning*)

An Italian Duke is showing his picture gallery to an envoy sent to him by the father of a girl whom the Duke is going to marry. The duke is a widower (رنڈوا). He is very cruel because he shows no warm feelings for his dead wife or his next one.

CRITICAL APPRECIATIONS OF SOME IMPORTANT POEMS

1. THE SOLITARY REAPER

(*By Wordsworth*)

The Solitary Reaper is a great piece of Literature. By a few wonderful touches, the poet creates a perfect atmosphere of romance, mastery and marvel. With an economy of words and images almost classical, he calls up a vision unmatched for its beauty and romance.

Wordsworth has a deep love for Nature. He believes that persons brought up by Nature possess more noble qualities than others. He takes delight in having long solitary walks through the hills. Once he passes through a valley of Scotland. There, he comes across a lonely

highland girl. The girl is young and beautiful. She is reaping in the field. But she is singing a sad song at the same time. The whole valley is filled with her sweet song. He is impressed by her song. He compares her song to the voice of Nightingale and the cuckoo. To him, her song is lovelier than the voices of the Nightingale and the cuckoo. The poet does not follow the language of the song becauge it is a foreign language. However, he guesses that she is singing of battles fought in the days of the past or of the sorrows of daily life. Whatever the subject of her song, the girl goes on singing as if her song will never come to an end. He is enchanted by the song. Even when he has left the place and can hear the voice no more, the melody of the Highland girl still fills his heart.

The poet stresses the importance of Solitude in this poem. To Wordsworth, the song is impressive because it is being sung in a quiet atmosphere. It is solitude (تنہائی) that lends charm to the song.

A critic has rightly remarked that the chief merits of the poem are—its lyricism, its pictorial quality, its romantic atmosphere and melancholy. It combines in itself all the elements of the romantic school. There is, for example, wonder and strangeness in this poem. The scene lies in a strange place. This Highland girl is singing in a melodious Voice. But she is singing in a strange language.

Both her personality and language are mysterious. Then, the poem expresses the celtic melancholy and celtic sadness. The song of the girl is Typical. He is absorbed in her song. This poem contains many romantic elements in it. Distant and far off things appeal to our mind more because they are stange and unfamiliar.

2. ODE ON INTIMATIONS OF IMMORTALITY

(*By Wordsworth*)

What is an ode :

Ode may be defined as a rimed lyric, often in the form of an address, generally dignified or exalted in subject, feelings and style. It will be seen from this definition that the ode is not specially different from other kinds of lyric : the term is in fact, an elastic, and there has always been in consequence an extreme diversity (اختلاف) of views among the critics.

Critical Appreciation :

The ode is a philosophical poem. In it, philosophy is mixed with poetry. Southey, a great English poet calls it "the ode on pre-existence. The main principle of Wordsworth's philosophy is the belief that before coming to this world, the child had its existence in the heaven. He further believes that there is no break in the life of the soul.

In the first stanza, Wordsworth tells that in his childhood, the meadows, the streams, the earth and every common sight seemed to him to be dressed in heavenly light.

With the passage of time, the child imitates the customs and the manners of the world and discovers that the heavenly glory begins to fade away from them. It does not mean that a grown up man is entirely devoid (خالی) of spirituality. He can recollect his days of childhood and his experiences in the previous world. Hence, we can conclude that in this ode, the child has been exalted to the utmost. It is a glorification of childhood.

This great poem contains three main points. First, childhood is the most blessed period of human life not because of its innocence, purity, freedom from cares

etc. but because of its spiritual significance. Secondly, Wordsworth finds an extra ordinary pleasure in Nature. Lastly, the poem contains a deep and sincere, personal note. It is Wordsworth all over. In every line, we feel the presence of the retired poet of grasmere—sincere, emotional yet strong, dreaming dreams of beauties of nature. It is this sincerity of personal conviction that has made the ode overpoweringly individual and filled with charm, that outline the metaphysical nature of its theory.

Being poetical in nature, exalted in thought, dignified in theme, having angelic felicity of expression, swelling tide of melody, splendid rises and falls, it is a marvellous ode.

Influence of Vaughan :

Wordsworth seems to have been influenced in his view of childhood by Vaughan, a 17th century poet. Vaughan has written a poem ; the Retreat. In this poem, the poet has expressed his desire to become a child again as everything appears to the child to be clothed in heavenly light. The affinity between Vaughan and Wordsworth in this matter. Only Wordsworth has been carried rather too far.

Personal note :

In this poem, Wordsworth feel sad because he is no more a child and he thinks that thoughts and feelings which he enjoyed as a child are no more there. He feels that some of the glory and charm has gone out of his life. He has very well explained the difference that age makes to man. He treats a boy as travelling from the sea shore to the inland country. The more the distance between him and the sea, the less he can see it. In this way, the distance reduces man's chances of being less happy.

Its diction.

Regarding the diction and metre of the poem,

Darbishire has remarked ; "The diction like the metre, is moulded to his purpose as his thought moves from stage to stage. The varied language of the ode has touches splendour and magic. The words tell his thoughts with simplicity that remains the ground work of his poetic style.

3. THE RIME OF ANCIENT MARINER

(*By Coleridge*)

The Rime of Ancient Mariner is the master piece of Coleridge. It is rich with the elements of supernaturalism. The elements of mystery, horror and surprise grip the reader from the beginning to the end of the tale. He blends the supernatural with the natural in such a way that the Supernatural appears to be natural. The result is that the reader suspends his disbelief. The horror becomes less and even the most incredible (ناقابل یقین) events appear to be real.

The poem tells a story in a straight forward manner ; Three persons are going to attend a wedding feast when they are stopped by a sailor. The sailor tells them how he set out on a voyage from England along with other sailors. Their ship sailed to the polar regions. An albatross followed them. The sailor killed the bird. The ship moved towards north. It was calm in the sea. The ship could not move. It seemed that the polar spirit was annoyed on this act. The sailors began to accuse the Ancient Mariner for killing the albatross. In a fit of anger, they hung the bird round his neck. All the sailors died one after the other. The Mariner was horrified to see the dead bodies of his ship mates. An idea of prayer occurred to him. He prayed to God and begged for forgiveness. Then, he began to bless the creations of God. He blessed the water snakes and other slimy things of the sea. The story has a moral that man should love the creatures of God.

The chief quality of the poem is *its dream like imagery*. The poet has skillfully mixed the supernatural

with the natural. The atmosphere is mysterious yet all the incidents and feelings are absolutely natural. There are horrors, but little pictures of sunrise and sunset lessen the intensity of horror. They are given with such details that they make the story appear probale. The dreadful silence of the far-off seas, the hot and standing waters, the intolerable heat of the sun provide the element of reality.

The poem is full of the *colour of the middle ages.* The crime and punishment are there. Finally, the Mariner expiates and is shared of the curse. The story is full of medieval superstitions and improbable events, yet it is made convincing by a psychological insight into the spiritual history of the Ancient Mariner, by a faithful description of nature. In a strange world, the emotions.

The poem has symbolism in it. He has personified many natural phenomena like storm and the ocean, the sun, the night and many other things. Again, he has described many spiritual powers. The polar spirit stands for vengeance, the two voices in the air stand for justice and mercy whereas scrapps are the finer feelings of man which purify his soul. The Albatross hanging in the neck of the mariner is the sense of guilt.

The poem has *a wonderful scenery*. There are beautiful pictures and similes. All of them are life like. Every image is clear cut, sharp and clear. The whole poem is a series of natural and supernatural images. While describing the fear of the Mariner, he says that his position is like that of a person running on a lonesome road in view of the Demon who is following him closely.

Critics are divided in their opinion about the *moral* in the poem. Some believe that the poet has at second thought given the moral of the poem. Others say that the moral is a natural result of all that has been narrated in the poem. It arises naturally out of the Texture of the tale. It is in harmony with the rest of

the tale. It gives the poem a human touch and makes us feel that the poem is not at all a dream, but also a criticism of life.

The ancient Mariner is not just a story. It has a moral.

> He prayeth well who loveth well
> Both man and bird and beast

The whole poem shows the moral of an intimate relationship between all living beings. God is on the side of pity and love and the forces of nature go against those who are cruel towards animals. Some critics have criticised the manner in which the poet has directly given the moral in the poem. But the moral has its value because it summs up in a few lines the spirit in which the entire poem is charged.

4. THE ISLES OF GREECE

By Byron

Byron has written this Lyric to rouse the Greeks from their laziness He reminds them of their brave ancestors who defeated the Persians. In order to rouse the Greeks against their Turkish rulers, he uses the weapon of satire. He puts the Greeks to shame by reminding them of their glorious history. He tells them that their land gave birth to the passionate poetess Sappho. The arts of war and peace grew there. It is the land where the god of poetry and sun Apollo sang. Again, the great poet, Homer was born there. Then, he reminds them of the heroic struggle of their ancestors against the Persians.

The poem is full of force. Byron is not satisfied to find the inactive attitude of the Greeks. He wants that the Greeks should not lead a life of slavery under their Turkish masters.

Byron encourages the people of Greece in his peculiar manner. He strongly believes that liberty not achieved with the help of others. For this end of

view, courage is required. He regrets that the beautiful Greek girls will give birth to slave babies. He asks them to bear arms against the Turks.

This song is a part of a longer poem, "Don Juan". In this poem, Byron traces the glorious history of Greeks where great poets, philosophers and warriors were born. Then the poet takes personal interest in the struggle of Greeks. Again, the poem contains emotions of love and hate.

Byron feels sad to note that there is no poet among the Greeks to infuse the spirit of heroism in them and he feels ashamed of calling himself the representative of a slave nation. Then he reminds them that it is the same nation that produced three hundred Spartans who boldly resisted the enemy at the pass of Thermopylae. He taunts them by saying :

Fill high the Bowl with Samian wine

He asks them to give up their life of luxury and admonishes them.

Byron is a sentimentalist (جذباتی). His emotions and sentiments expressed in the poem are genuine as if they rise from his heart and for the very reason, he plunges whole heartedly into the Greek cause and loses his life for them.

5. ODE TO THE WEST WIND

(By Shelley)

Ode to the West Wind is one of the best lyrical utterances of Shelley. It is a piercing song which expresses the joy of longing and sorrow. The climax (نقطہ عروج) is reached when the poet invokes the aid of the west wind to carry him away from the heavy weight of hours. He wants to become one with the wind, rekindle his song, and scatter it far and wide, among the hearts of men. Shelley's song is always the sweetest,

when like the nightingale, he leans (جھکتا) his breast against a thorn and pours out his woes and aspirations.

The Theme .

The west wind blows the dead autumn leaves and the winged seeds before him. The leaves are just like the ghosts which are driven out from the bodies possessed by them. They are like a crowd of people which are moving about like dead leaves. The clouds are messengers of rain and lightning. The Mediteranean Sea has been sleeping, but when the west wind blows, the Sea is wakened from his dreams, because the wind is not so violent here as compared to its influence over the Atlantic horrifying the very sea weeds at the bottom.

The poet wants to identify himself with the strong wind. He wants to enjoy the freedom of the strong wind. He compares his thoughts to dry leaves which should be driven over the universe to quicken a new birth of his ideas like the seeds which lie 'cold and low' and then in the spring, there would be flowers everywhere. The poet emphasises the fact that if winter comes, the spring cannot be far behind. He predicts (پیشین گوئی کرنا) a bright future. He holds that the golden age can be brought about by love.

Shelley is a rebel. This poem is a true representative of his rebeliious nature. It is a symbol (نشان) of the poet's restless nature. He lies senseless like a dead leaf. But he feels encouraged when he talks of the sorrows of mankind in general.

Its Myth-making Quality :

Shelley here personifies the West Wind and gives it an independent life. He also personifies the Atlantic and the Mediterranean, giving them separate existences. But he does not give human qualities to these natural

forces. The West Wind is alive but it is West Wind; the Mediterranean, too, has life but it remains an Ocean and does not acquire any human qualities. This giving of individual life to the different forces of Nature may be called the quality of making myths. For him, the forces of Nature have the same reality as men. In this poem, he renders natural phenomena in terms of conscious life.

Its Prophetic Quality :

Shelley in this poem considers the wild autumn wind as a living symbol of the spiritual forces which can bring about the regeneration of mankind. The poet speaks like a poet and asks the West Wind to broadcast his message to the world :

> O Wind,
> If winter comes, can spring be far behind

Winter stands for the present evils of mankind and spring for the golden age. Shelley may be a pessimist as regards the present but he is a radiant optimist about the future.

Stopford A Brooke traces the development of the emotions in the poem thus :

The emotion awakened by the approaching storm sets on fire other sleeping emotions in his heart, and the whole of his being bursts into flame arround the first emotion.

Shelley shows an utter abandonment of spirit working in harmony with a technical self criticism : a rare combination. Not a word is wasted; each metaphor, each simile contributes to the building up of a superb pattern of ideas. The music is orchestral—several harmonies enter into its texture harmonies of the cloud, the sea, the earth. The result of this composition becomes intensely suggestive in spite of a Greek simplicity of thought and diction. The wealth of imagery only advances the logical development of the abstract

pattern of thought, the climax, of which is reached in the last line :

O Wind,
If winter comes, can spring be far behind.

The wind which has purified the woods, the sky, the sea and the earth also acts as a sort of moral and spiritual purge to the heart of man. The poet hopes that the west wind will carry his message to the entire universe.

William Shairp refers to the message of hope contained in the poem and says : "Autumnal decay and the barrenness of winter may make the world desolate indeed, but beyond lies waiting the spring of another year. It is the ebb and flow, the endless baffling change of the tide of humanity which Shelley sings, as well as the death and the advent of the dreary or regenerative seasons. Thus, the Ode is very grand.

6. ODE ON A GRECIAN URN

(*By Keats*)

Ode on a Grecian Urn is the master piece of Keats. He watches a marble urn and ponders (سوچتا) on life and art. He comes to the conclusion that physical love and beauty may disappear with years but the beauty of the artistic figures inscribed on an urn may last for ever.

The poet is very much inspired by many figures inscribed on the urn. The poet wants to know what the figures of men and women on the urn signify. They are engaged in all sorts of activities. He watches a beautiful girl followed by her lover. He thinks that the lover will continue to love her and she will continue being beautiful, because the tense moments of love have been caught in the marble sculpture.

Then, these are beautiful trees carved on the urn. The poet thinks that the happy branches of the trees

carved on the urn cannot cast off their leaves. They will never say farewell to spring. The love of the lover will remain warm for ever because it has still to be realised. Its intensity (شدت) will remain there for ever. Earthly love consumes the lovers and leaves them miserable but the carved love will be for ever fresh and intense.

There is one more picture on the urn. Some people are taking a young cow to the altar. Many people have assembled there to see the ritual (مذہبی رسم) of sacrifice. The poet thinks that this scene on the urn will remain the same.

We find music, dance painting and sculpture in the poem. The poet is inspired to see all these things. From the physical beauty, the poet's soul receives inspiration. He wants the delicate pipes to play on, not to the physical ear but for the spiritual happiness of man. The poet assures the beautiful youngman standing under the trees that his song has become immortal It will never come to an end and the trees engraved on the urn will ever remain green. The bold lover who is fixed in the marble will never be able to kiss his beloved The girl will remain beautiful for ever and he will continue loving her for ever.

Its Hellenism :

By Hellenism is meant the thing that is Greek in spirit. This poem is Hellenic in the sense that it shows the poet's love for Greek art He finds his subject matter from a Greek painting on the urn. He pays a high tribute to the Greek art. Then, he gives us a peep into the perfect Greek art He creates a wonderful atmosphere of amazing beauty struck with a romantic melancholy which adds to its charm. The Greeks realised a principle of beauty in all things both in art and Nature. Keat's outlook is Greek in its essence because he calls the urn a silent and uncorrupted bride of quiet-

ness and hopes that it can express a romantic tale more musically than the poetry of a poet.

Sensuousness :

Another remarkable feature of the ode is that poetry of intellect is mixed with the poetry of beauty. He has established the law of Beauty that the sweetest music is that which instead of appealing to the ear goes straight to the heart of man. The music of the pipers and drums suggested by the pictures on the urn is a music of that kind. Such music gives him sensuous pleasure. There is an underlove of pathos in it when he speaks of the pain attendant on passion and pleasure. But this elevates the general thought in a deep manner when he thinks beauty to the identical with truth.

7. LOTOS EATERS

(*By Tennyson*)

The Lotos Eaters contains two parts : One is an introduction and the other is a choric song. From the introduction, the reader learns that Ulysses and his sailors reach an island where all things remain the same. The island is inhabited by the mild eyed Lotos Eaters who come to see them with the stems of the lotos plants. They offer these stems to the men of Ulysses. Whoever eats the stems, becomes inactive. To him, the roaring of the waves on the coast of that island appear to be the roaring of waves on some distant and unknown coast. He does not want to return home. He seems to fall into deep sleep. After eating the Lotos, the mariners of Ulysses sit down on the sand. All of a sudden, one of them says, "We will return no more." Hearing this, all of them begin to sing

"our island home,
Is far beyond the wave, we will no longer roam

Thus, the very introduction of 'The Lotos Eaters' describes very clearly the effect of eating the Lotos on

the sailors of Ulysses. They do not like the life of struggle and decide to lead a passive life.

In the choric song, Tennyson describes the Lotos Eater's philosophy of inaction. The sailors of Ulysses watch with care the atmosphere around them. They admire the music of the island. They observe the folded leaves, the juicy apples and the flowers falling without any toil. From such observations, they conclude that if the objects of Nature flourish, grow and meet their end without any toil, human beings, should not make any struggle.

The sailors forget their past, their kingdom of Ithaca, their homes and their wives. Towards the end, they compare themselves to the Epicurean gods who are self-sufficient and who are indifferent to the fortunes of mankind.

The atmosphere :

The atmosphere of the poem is strange. The island is a land of streams. A river flows there. The mountain peaks are covered with snow. The sunset appears to be very charming. From a distance, it appears to be a very picture of romance. It is a country where wheather and the natural scenery remain the same. The island has a dreamy atmosphere.

Its Mood

It is wrong to believe that the poem has any philosophy. Tennyson believes in action and progress. He, therefore, cannot preach laziness. His intention in the poem is not to advocate inaction and indolence. The poem only describes a mood and no human being can resist such a mood. There come moments in our life when we ask a question "Is life worth living ? The sailors answer the question in their own way. Every human being, on occasions asks a question as to why life is a long struggle and why man has to toil throughout his life although he is highest creation of God. At such moments, he wants rest and indolence. The companions

of Ulysses feel tired after undertaking a difficult, laborious sea voyage. On reaching the island of the Lotos Easters, they decide to lead an inactive life. They are led to take this decision because of the peaceful, dreamy atmosphere of the island. They look around them and find natural objects having complete rest. The atmosphere of the island is very important for it creates the mood. This mood is the triumph of Tennyson's art. The chief merit of the poem is its pictorial quality and we like it for this reason and not for its philosophy. The picture of the island with its sleep inducing atmosphere and where there is sweet music, where streams flow indolently, where Lotos grows and where there is no toil or struggle is a triumph of art.

The poem abounds in acenic description and we come across many beautiful pictures shown here and there. In the first few lines of the last stanza, we find three pictures. The first picture is that of the Lotos growing below the barren tops of the hills. The second is that of the sailors rolling to the star board when the wave is bubbling very freely. The third is that of the whales throwing up foam (جھاگ) fountains in the sea. Then, he has described the life of gods in a wonderful manner. They lead a life of luxury on the hills and are careless of mankind while men bear all kinds of troubles on the earth below. The poem reflects the inner feelings of the mariners, their own inactivity and indifference to things of responsibility.

8. LAST RIDE TOGETHER

(*By Browning*)

This is a great lyric of Browning. It is a monologue. He has expressed his feelings of courage and love in this poem. His love is simple, pure and intellectual. He condemns the love based on sexual passions. He has no faith in the sufferings of the lover. In this poem, the poet has described the feelings of a rejected lover. He is not the least discouraged by the insincerity of his belov-

ed. He is satisfied with his lot. He does not grumble nor writes verses in her praise in the manner of the romantic lovers. Instead, he takes a bold step and makes a request to her to ride by his side. His request is granted. His heart is filled with joy. He thinks that it is better to have and lost than never to have loved at all.

The poet celebrates the glory of failure in the poem. The rejected lover preaches a gospel of radiant optimism. He compares his achievement with that of a poet, a sculptor, a statesman and feels that he has fared better than all of them because he has been able to enjoy one last ride with his beloved. To him, this is a sufficient reward.

It is a poem of unrealised love which contains only the noblest resignation. The woman may reject him, but there is no wounded pride. She does not love him, but he is not angry with her. He is broad minded and does not hesitate to bless her. He has a higher concept of love. He only begs leave for one more last ride with her. When the request is granted, he feels happy. He thinks that he has achieved his ideal. To him, it is a great achievement.

The poem is important for four reasons. First, it is a poem of unrealised love. The lover has failed to win the heart of his beloved. But he is not dismayed because he has a higher concept of love. His love is intellectual. Secondly, the poet has exposed (ظاہر کرنا) the mind of the lover. Though he is a rejected lover, yet he cherishes hope to get a chance of riding with her for the last time. Again no woman is expected to give a chance to her lover whom she no longer likes. Thirdly, the poem contains the poet's faith in god and life hereafter. He hopes to be rewarded in the heaven. Lastly, the poet has given the intellectual meaning to his love. It seems as if he is more interested in love than his beloved.

1. LUCY IV

Three years she grew in sun and shower.
Then Nature said, 'A lovelier flower
On earth was never sown ;
This child I to myself will take ;
She shall be mine, and I will make
A Lady of my own.

Paraphrase. She (Lucy) grew in bright sunshine and shower of rains for three years. Then Nature said, "Lucy is more beautiful than any flower that was ever planted in the earth. I will take this child in my care. I will bring her up and will see that she grows to be a harmonious and graceful lady.

2. THE RIME OF THE ANCIENT MARINER

Are those her ribs through which the sun
Did peer, as through a grate ?
And is that woman all her crew ?
Is that a Death ? and are there two ?
Is Death that woman's mate ?

Paraphrase. Now the spectre-bark came very near and I wondered at the frame-work of that ship through which the sun peeped red as burning coal through a grate. There seemed to be only one woman on board. I wondered whether there was only one woman that sailed her. Closer sight revealed that there was also a man (Death). The two occupants of the ghost-ship were death and Life-in-Death.

3. THE FRENCH REVOLUTION

Oh ! Pleasant exercise of hope and joy !
For mighty were the auxiliars which then stood
Upon our side, we who were strong in love !
Bliss was it in that dawn to be alive,
But to be young was very heaven ! Oh ! times,
In which the meagre, stale, forbidding ways
Of, custom, law and statute, took at once
The attraction of a country in romance !

Paraphrase. It is very pleasant to have hopes, and feel the joy of their achievement. The persons who helped us in bringing about the Revolution were very powerful. They were bound to us in strong ties of love. It was a great blessing of God to be alive at such a period. But to be young at such a time was a pleasant as if one were in paradise. It was a good time. Old and worn out customs, laws and conventions were being changed. The minds of the people had decided to cast off these useless things. The minds of the people were at romantic heights.

4. THE WORLD IS TOO MUCH WITH US

The World is too much with us ; late and soon.
Getting and spending, we lay waist our powers :
Little we see in nature that is ours ;
We have given our hearts away a sordid boon !
This Sea that bares her bosom to the moon :
The winds that will be hawling at all hours,
And are up-gathered now like sleeping flowers.

Paraphrase. We take too much interest in the material World. All the time we are busy in earning or spending money. In this way we are wasting our powers. Nature is our friend but we have no time to look at it. We have given our hearts to the material world which is an inferior gift. There is the beautiful sea and the moon-lit night. Winds blow sometimes fast and sometimes slow. They look like flowers taking rest at night. But we busy people take no interest in these beauties of Nature.

5. ODE, INTIMATIONS OF IMMORTALITY

Not for these I raise.
The song of thanks and praise ;
But for those obstinate questionings
Of sense and outward things
Falling from us vanishings ;
Blank misgivings of a creature
Moving about in worlds not realised,
High instincts before which our mortal Nature
Did tremble like a guilty.

Paraphrase. I do not raise the songs of thanks and praise for the delight and liberty of the years of childhood. I also feel grateful for those persistent doubts with regard to the external world of sense. Under the influence of those doubts, the real world looks like a dream. Sometimes it falls and disappears from our physical eyes. In childhood a man passes through many sense impressions. He gathers various experiences of life and world. But he does not understand the significance of any one of them. He, however, has spiritual instincts which make him aware of his divine origin. His physical body feels insignificant in the presence of this experience.

6. THE RIME OF ANCIENT MARINER

The cold sweat melted from their limbs,
Not rot nor reek did they ;
The look with which they looked on me
Had never passed away.
An orphan's curse would drag to hell
A spirit from on high ;
But oh ! more horrible than that
Is the curse in a dead man's eye !
Seven days, seven nights. I saw that curse,
And yet I could not die.

Paraphrase. The dead bodies on the ship did not decay. But their limbs gave out a cold perspiration. They looked at me with eyes full of a curse. I can never forget that curse. The curse of an orphan can send a heavenly creature in hell. But the curse in a dead man's eyes is more horrible than the curse of an orphan. I saw that horrible curse for seven days and seven nights. God did not send me death to rid me of this horror.

7. THE WANDERING OUTLAW

In my youth's Summer I did sing of one,
The wandering outlaw of his own dark mind ;
Again I seize the theme, then but begun,
And bear it with me, as the rushing wind
Bears the clouds onwards, in that tale I find
The furrows of long thought, and dried-up tears
Which ebbing, leaves a sterile track behind,
O'ver which all heavenly the journeying the years
Plod the last sands of life,—where not a flower appears.

Paraphrase. In the days of my youth, I sang about childe Harold. He is an outcast. He is forced to roam about under the stress of his unhappiness. I continue that theme again in this poem. I carry the theme on as the violent winds press the clouds onwards. In that poem I find material for reflection. I find how the feelings of remorse has dried up my intellectual spring. Dried up tears have left their marks on the cheeks. My mind is like a barren track. Just as no flower can grow in a barren field, nothing intellectual can emerge from my brain.

8. FROM ADONAIS

He has out-soared the shadow of our night ;
Envy and calumny and hate and pain,
And that unrest which men miscall delight,
Can touch him not and torture not again,
From the contagion of the world, slow stain
He is secure, and now can never mourn
A heart grown cold, a hard grown grey in vain,
Nor, when the spirits self has ceased to burn
With sparkless ashes load an unlamented urn.

Paraphrase. Adonais (Keats) has flown into a much higher region than our earth. The darkness of night pervails upon this earth. There are envy, false charges, hatred, pain and unrest. But nothing can touch Adonais

now. These things cannot trouble him again. He is secured from the infection of this world's evils which slowly tarnish the good name. He died young and will never grow old. He will no more feel sorry for the loss of warm emotions of his heart. He has not died at an age when his soul's glory was at an ebb. He was great when he died. His death cannot go unmourned.

9. ULYSSES

Come my friends.
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows ; for my purpose holds
To sail beyond the sunset, and the baths
Of all the Western stars, until I die.
It may be that the gulf will wash us down,
It may be we shall touch the Happy Isles.
And see the great Achilles whom we knew.

Paraphrase. Come, my friends. We are not too old to discover new countries. Push off your boats into water, sit there properly and strike the noisy waves with your oars. My intention is to sail on and on. I desire to go beyond the place where the sun sets, and stars take their bath. I want to remain on voyage till my death. We may be washed away by the sea. It is also possible that we may reach the Island of Happy Souls and meet our friends Achilles. Although we have lost much of our energy, yet some qualities still remain.

10. THE LAST RIDE TOGETHER

Fail I alone, in words and deeds ?
Why ? all men strive and who succeeds ?
We rode, it seemed my spirit flew,
Saw other regions, cities new,
As the world rushed by on either side.
I thought,—all labour, yet no less,
Bear up beneath their unsuccess.

Paraphrase. I am not the only person to fail in words and deeds. All men try but few succeed. As I

rode with my beloved, I felt extremely delighted. I found myself into new cities and regions. Scenes passed by on both sides. I thought that all men work hard, but they bear their failure with courage. Look at a man's goal. Compare what he has done with what remains yet to be done.

EXPLANATION OF IMPORTANT STANZAS
with Reference to the Context

1. Oh pleasant exercise of hope and joy!
   For mighty were the auxiliars which then stood.
   Upon our side, we were strong in love,
   Bliss was it in that dawn to be alive,
   But to be young was very heaven

Reference. These lines have been taken from the poem "The French Revolution" written by William Wordsworth.

Explanation. In these lines, the poet praises the freedom movement of France. To him, it was a pleasant struggle. The supporters of this movement were very powerful. It was indeed a blessing of God to be alive at this stage. But it was a greater blessing to take part in the freedom movement.

2. The soul was like a star and dwelt apart ·
   Thou hadst a voice whose sound was like the sea,
   Pure as the naked heavens, majestic, free,
   So didst thou travel on life's common way,
   In cheerful godliness ; and yet thy heart
   The loveliest duties on herself did lay

Reference. These lines have been taken from "London 1802" written by William Wordsworth.

Explanation. In these lines, the poet pays a high tribute to the great English poet. Poet who quided the English nation like a bright star in the sky. Milton's voice was full of enthusiasm. His spirit was as pure as the sky. His spirit had a heavenly greatness. He was

a simple fellow and he took pride in doing ordinary things by himself.

3. O joy ! that in our embers
   Is something that doth live
   That nature yet remembers
   What was so fugitive

Reference. These lines have been taken from "The Immortality Ode" written by William Wordsworth.

Explanation. The poet that though we have lost the glory of childhood, yet it is delightful that some thing of the old glory remains. We have not forgotten all the experiences of the past. We remember some of them. This experience fills our hearts with joy and pleasure.

4. Heaven lies about us in our infancy
   Shades of the prison-house begin to close
   Upon the growing boy.

Reference. These lines have been taken from the poem "Ode : Intimations of Immortality From Recollections of Early Childhood" written by Wordsworth.

Explanation. In these lines, the poet says that when we are small children, we are always near God. Then, we are surrounded by heavenly powers. But as we grow older, we move farther away from God. When we are boys, we are shut in a house where light of heaven does not reach us.

5. About, about in reel and rout
   The death-fires danced at night
   The water, like a witch's oils
   Burnt green, and blue and white

Reference. These lines have been taken from the poem "The Rime of Ancient Mariner" written by Coleridge.

Explanation. In these lines, the poet tells us that when the Albatross was killed by the Mariner, a curse fell on the mariners. The ship could not move because

there was no breeze. Strange lights danced about. The water of the sea began to burn and produced lights of many colours. It appeared that the sea was not full of water but of witch's oils' 'which burnt in many colours.

6. He prayeth best, who loveth best
   All things both great and small
   For the dear God who loveth us.
   He made and loveth all,

Reference. These lines have been taken from the poem, "The Rime of Ancient Mariner written by Colerige.

Explanation. In these lines, the poet tells us that the Mariner learnt to love the creations, of God. He says that the best way to worship God is to love his creations whether great and small. Love of things created by God is the truest worship of God.

7. O lady, we receive but what we give
   And in our life alone does Nature love
   Ours is her wedding garment, ours her shroud !
   And would we ought behold of higher worth,
   Than that inanimate cold world allowed
   To the poor loveless ever anxious crowd
   Ah ! from the soul itself must issue forth

Reference. These lines have been taken from "Ode to the Dejection" written by Coleridge.

Explanation. In these lines, the poet gives his philosophy. Addressing his wife, he says that the object of Nature which surround us have their influence on us according to our moods. If we are happy, Nature also appears to be gay and beautiful, but if we are sad, Nature appears to be sad and dull. The beauties of Nature only attract us if we are in a receptive mood. It is only imaginative quality which can enable us to read higher meaning in Nature.

8. In secret we met
In silence I grieve
That thy heart could forget
Thy spirit deceive.
If I should meet thee
After long years,
How should I greet thee
With silence and tears

Reference. These lines have been taken from the poem, "When We Two Parted" written by Lord Byron.

Explanation. In these lines, Byron tells us that he used to meet his beloved secretly. But the beloved left him for good. He expresses his sorrow at this loss. He feels that his beloved had deceived him and now he can understand the meaning of those cold kisses at the time of separation.

The poet does not know as to how he will receive her. He has taken a decision to keep quiet on such an occasion.

9. Chillon ! Thy prison is a holy place
And Thy sad floor an altar for it was trod
Until his very steps have left a trace
Worn, as if thy cold pavement were a sod,
By Bonnivard ! May none those marks efface
For they appeal from tyranny to God.

Reference. These lines have been taken from the poem, "Sonnet on Chillon", written by Byron.

Explanation. In these lines the poet has paid a tribute to the people who fight against slavery and oppression. To him, the prison in the castle of Chillon is a sacred place because in it are kept patriots who fight for the glory of their country. Bonnivard was a freedom fighter. He was kept in the prison house. He remained in the prison house for six years. There are marks of his foot steps in the cell. These marks of the foot steps of the great hero are very sacred to the poet.

He wants that such marks should not be removed by anybody.

10. I know he was consort ; own
He was a decent Sire, and middling Lord
All this is much, and most upon a throne,
At temperance, if at Apicius board,
Is more than at an anchorite's supper shown.

Reference. These lines have been taken from the poem, "George The Third" written by Byron.

Explanation. In these lines, the poet tells us that George III was a cruel king Though he exercised undue pressure on his subject, yet he possessed many good qualities. He did not spend much and he did not drink wine. He was a faithful husband and a good father. These virtues looked prominent because he was not an ordinary person. Just as temperance becomes prominent on the table of a glutton like Apicius, and not on the table of a hermit, so these virtues in George III became prominent because he was a king.

11. He has outsoared the shadow of our night ;
Envy and calumny and hate and pain,
And the unrest which men miscall delight
Can touch him not and torture not again
From the contagion of the world's slow stain
He is secure, and now can never mourn
A heart grown cold, a head grown grey in vain.

Reference. These lines have been taken from the poem, 'Adonais' written by Shelley.

Explanation. The poet mourns the death of Keats. He says that Keats is not dead. He has risen above the dark region of this world. He calls this world a dark region because it is full of hatred and abuse and sufferings. Shelley thinks that Keats is fortunate to have died young because he has been spared of the troubles of old age.

12. Oh, lift me as a wave, a leaf, a cloud !
I fall upon the thorns of life ! I bleed !
A heavy weight of hours has chained and bowed
One too like thee ; tameless, and swift and proud.

Reference. These lines have been taken from Shelley's "Ode to the West Wind".

Explanation. The poet is a lover of Liberty and freedom. He feels that he has been chained by the practical problems of life. He wants to enjoy freedom like a wave in the Ocean or a leaf being carried away by the west wind. In these lines, he has expressed a desire that he may be carried away by the west wind like a leaf, wave or a cloud. His heart is bleeding under the pressure of difficult problems of the world. He remembers how he was once as free as the west wind.

13. One word is too often profaned,
For me to profane it,
On feeling too falsely disdained
For thee to disdain it ;
One hope is too like despair,
For prudence smother,
And pity from the more dear,
Than that from another.

Reference. These lines have been taken from the poem 'Love' by Shelley.

Explanation. In these lines, Shelley says that imaginary love is more permanent than love based on material objects. He regrets (افسوس کرنا) that the word love has often been abused by the people of the world. To the poet, love is something divine. The feeling of worship is often hated wrongly. He addresses her beloved and asks her not to hate the feeling of his worship. Wisdom cannot crush his feelings of love. His hope is like despair. He hopes to worship her and wisdom cannot stifle his tender feelings.

14. Alas ! I have nor hope nor health,
Nor peace nor calm around,
Nor that content surpassing wealth
The sage in meditation found,
And walked with inward glory crowned—
Nor fame, nor power, nor love, nor leisure.

Reference. These lines have been taken from the poem, 'Stanzas Written in Dejection' written by Shelley.

Explanation. The poet tells us that one day he sat on the sea shore and looked upon the beauty of the sea. All the objects of Nature appeared to be in a good mood. But the poet himself was sad and gloomy. His health had been spoiled. He did not enjoy peace of mind. He feels that people have much leisure but he has to experience pain.

15. A thing of Beauty is a joy for ever
Its loveliness increases ; it will never
Pass into nothingness, but still will keep,
A bower quiet for us, and a sleep
Full of sweet dreams, and health, and quiet breathing.

Reference. These lines have been taken from the poem, "A thing of Beauty" written by John Keats.

Explanation The poet feels that beauty is a constant source of joy. The attractiveness of a beautiful object does not fade away with the passage of time. Beauty shows itself in many forms. Beauty always inspires joy and pleasure. We can find beauty in our health and in our sleep. To the poet, beauty is immortal.

16. Heard melodies are sweet, but those unheard
Are sweeter ; therefore yet soft pipes play on ;
Not to the sensual ear, but, more endeared
Pipe to the spirit ditties of no tone :
Fair youth, beneath the trees thou canst not leave
Thy song ever those trees be bare.

Reference. These lines have been taken from the poem, "Ode on a Grecian Urn", written by John Keats.

Explanation. The poet watches the figures of some musicians on the Grecian Urn. He says that songs and melodies have a pleasant effect on the ear. But the effect of the songs sung by the musicians in the picture is more pleasant because it touches the spirit of the poet. Similarly, the other scenes in the picture have a lasting value for the poet.

17. When old age shall this generation waste,
Thou shalt remain, remain, in midst of other woe,
Than ours, a friend to man, to whom thou sayest
Beauty is truth, truth beauty—that is all
Ye know on earth, and all ye need to know

Reference. These lines have been taken from "Ode on a Grecian Urn" written by John Keats.

Explanation. The poet is inspired to see several pictures carved on the Urn. The poet says that as a piece of art, the Grecian Urn will live as a friend to man in the coming generations. It will give comfort and pleasure to the man of the future. There is a message in these lines : The message is that the essence of knowledge is to know that Beauty is truth, and truth is beauty. Beauty and Truth are the two qualities of God. On a higher level, they become one. Beauty lies in perfection. The only perfect being is God Who is truth. When we make progress in a spiritual manner, Beauty and Truth appear to us as one.

18. Death is the end of life ; ah, why
Should life all labour be ?
Let us alone : Time driveth onward fast,
And in a little while our lips are dumb,
Let us alone. What is it that will last ?

Reference. These lines have been taken from the poem, 'The Lotos Eaters' written by Alfred Tennyson.

Explanation. In these lines, the poet says that if

the end of life is death, why this life should be full of hard work. Time is moving very fast. After a short time, we will die. There is nothing that will last here. Things that take place go away from us and become a part of the past. There is no use of fighting against evils in life.

19. You and I are old ;
Old age hath yet his honour and his toil,
Death closes all ; but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with gods.

Reference. These lines have been taken from the poem, 'Ulysses' written by Tennyson.

Explanation. Ulysses is the king. He inspires his men and asks them to undertake some new adventure. He has just returned from some war. He cannot sit idle and confined in his castle. He inspires his men with new hope and asks them to use their last moments in some noble deed.

20. Calm and deep peace in this wide air,
These leaves that redden to the fall,
And in my heart, if calm at all,
If any calm, a calm despair.

Reference. These lines have been taken from the poem "In Memorium" written by Tennyson.

Explanation. The poet has written this poem in memory of his friend, Arthur Hakam who died sometime ago. He believes that every evil regenerates into good in future. In the given lines, he describes the calm atmosphere of a garden where he lies unconscious and talks to his friend. He says that the air that spreads here and there is very calm. Even the leaves that have become red and are going to fall to the ground, are calm and quiet. His despair has become calm in these moments of sorrow and grief.

CHARACTERISTICS OF THE POETS

1. WORDSWORTH

Merits :

1. Wordsworth is a high-priest of Nature.
2. He finds God in Nature.
3. He believes that Nature is alive ; it has a soul and consicious existence.
4. He considers the company of Nature as a source of joy to human beings and a healing influence.
5. He regards Nature as the best mother, teacher and a nurse.
6. He believes that there is a prearranged harmony between the spirit in Nature and the mind of Man, and this intimate relationship brings about complete union between them.
7. His poetry is subjective through and through.
8. He is an excellent sonnet-writer.

His views on childhood :

1. He believes that the child comes from Heaven and has memories of its life in Heaven.
2. He says that the child knows some profound truths which the grown-ups do not know.
3. He points out the child's tendency to imitate his elders.

His theory of poetry :

1. To him, Poetry is the spontaneous overflow of powerful feelings : it takes origin from emotion recollected in tranquillity.
2. He believes that simple and poor folk are fit material for poetry and that simple words from everyday speech should be used in poetry.
3. Further, he wants to throw a colouring of imagi-

nation over the simple material chosen for treatment in poetry.

Defects :

1. One-sided ideal of humanity.
2. Lack of narrative power.
3. Lack of humour.
4. Lack of dramatic power. Sometimes, he brings in images too great for the subject.

Comparison between Wordsworth and Coleridge :

Wordsworth	Coleridge
1. Wordsworth is a poet of Nature.	1. Coleridge is a poet of Supernaturalism.
2. To Wordsworth, the rising of the moon is witchcraft itself.	2. To Coleridge, the rising of the moon makes witchcraft possible,
3. Wordsworth's poetic out-put is great.	3. Coleridge's poetic output is very limited.
4. Wordsworth is attracted by familiar incidents and situations.	4. Coleridge is attracted by unfamiliar incidents and situations.
5. Facts of mind are for Wordsworth the elementary passions.	5. For Coleridge they mean those curiosities of superstition which Wordsworth disdains.
6. Wordsworth is more generating.	6. Coleridge is more dream-like.
7. Wordsworth paints with a broader touch, treating detail with even prosaic fidelity but rarely lingering over its bright play.	7. Coleridge is peculiarly fascinated by the interruptions of the spiritual world, the struggling branches of marvel which startle and waylay the observer.
8. To Wordsworth, Romanticism means return to Nature.	8. To Coleridge, Romanticism means birth of wonder.

2. COLERIDGE

Merits :

1. He is a great poet of the Supernatural. In 'The Ancient Mariner' he makes the supernatural look real.
2. He is an excellent word-painter. He is a lover of colour.
3. His narrative gist (the art of relating a story) is of a high order.
4. He is a great musician and his poems are marked by delightful melody.
5. He holds that we interpret Nature according to our moods.
6. His poetry is marked by intense imaginative power.
7. His greatness lies in his style and in his creation of supernatural atmosphere.
8. The supernatural element in 'The Ancient Mariner' is a hallucination.

3. BYRON

Merits :

1. His poetry has force and vigour.
2. In all his tales and romances he himself is the hero.
3. He loves the wild, stormy and gigantic aspects of Nature.
4. He seeks the company of Nature as a refuge from mankind.
5. His poetry reflects his passionate love for liberty.
6. He is the greatest satirist in modern English poetry.
7. He has a wealth of large vocabulary.
8. His treatment of Nature is 'Lordty.'

Defects :

1. He has little of the Artist's love of form.
2. His ear, too, is wanting in refinement.
3. He is a destructive revolutionary. He has no constructive plan to off to the world.
4. Dawson calls him "a great but morbid genium".
5. He has been usually criticised for his colossal egoism.

4. SHELLEY

Merits :

1. His poetry contains three qualities ; Revolution, Idealism and Sheer Music.

His belifs :

1. Poetry is the expression of imagination.
2. Enthusiasm for humanity.
3. The supremacy of reason over passion.
4. The doctrine of perfectibility.
5. He is a prophet. He makes prophecies about the golden age when Love and Beauty will reign on earth.
6. He expresses an ardent love for liberty.
7. In his conception of beauty he is profoundly influenced by Plato.
8. To him, Nature is a living reality, his approach towards Nature is intellectual.
9. He is a moralist.
10. To him, a poet is a prophet, the philosopher and the preacher.
11. To him, the world is a struggle and revolt.
12. To him, love is the sole productive source of good and the supreme agency for the regeneration of mind.

13. "Rapture is the first and most striking quality of Shelley's work ; rapture of love, of abandonment to Nature, political zeal, in fact, rapture in all its forms."
14. He is devoted to unseen and the unattainable.

Shelley and Byron : Byron's ideals are chiefly destructive ; he is selfish, cynical and haughty, coarse, flippant and heartless. But Shelley is more sincere and less self-conscious.

Shelley and Keats : Shelley, unlike Keats, does not expect the tradition to do anything for him. He has immense hope that something may be done to resolve the incompatibilities between man and poetry. His descriptive style is suggestive rather than pictorial. In his descriptions the strokes are briefer and swifter.

The outline of Keat's conceptions is as precise and as defitnie as that of a picture or group of statues actually befdre us. We can almost touch the objects he describes.

5. KEATS

Merits :

1. His chief quality is sensuousness.
2. He is poet of escape and is little concerned with real, actual human life.
3. He loves Nature purely for its beauty and not for any moral or ethical significance.
4. He is a lover of Middle Ages.
5. He is a lover of Greek mythology.
6. He has a high narrative talent.
7. His poetry remains unsurpassed for its pictorial quality.
8. His style is rich, ornate and melodious.

His beliefs :

1. Imagination is the poet's highest faculty.

2. Poets give something to mankind which philosophy cannot give.
3. Logical understanding is to ignore other means of access to truth, especially the imagination.
4. A poet must desire, above all things, to attain a sympathetic apprehension of the Infinite and that he cannot obtain through reason, but a true poet would find himself by losing himself.
5. His beliefs are in harmony with those of Wordsworth, but he does not convey them in a didactic manner.
6. He believes that modern age is vulgar, so he requries a realm more remote in which imagination could work.
7. Love to him is not a Platonic love ; but it is the union of bodies as well as souls.
8. He does not believe in Revolution.

6. BROWNING

Merits :

1. Browning is a great optimist.
2. He is a poet of love.
3. His genius is dramatic. He excels in writing dramatic monologues.
4. He is a great psychologist.
5. He describes Nature faithfully and realistically.
6. His imagination is more intellectual than passionate.

His beliefs :

1. He strongly believes in God, Heaven and immortality of soul or future lives.
2. He believes that failures are stepping-stones to success.
3. He believes that love is ultimately rewarded.

His obscurity :

The causes of his obscurity are :

1. His poetry has intellectual appeal rather than emotional.
2. His poems have over-condensed matter.
3. Foreign background of his poems and profusion of difficult references.
4. Defiance of grammar, the habit to write in parentheses, bad punctuation, the failure to leave unnecessary matter.

Comparison between Browning and Tennyson :

Browning	Tennyson
1. Browning is a cosmopolitan.	1. Tennyson is essentially English.
2. He is obscure. He does not aim at verbal music.	2. His poetry is clear and abounds in verbal melodies.
3. Browning treats the complex and subtle in human nature.	3. Tennyson's deals with common human nature.
4. Browning's genius is dramatic.	4. Tennyson's genius is lyrical and narrative.
5. Browning sang of love and passion.	5. Tennyson confuses love with lust. He sings of married love only.
6. Browning is interested more in Man than in Nature.	6. Tennyson is a lover of Nature and gives abundant pictures of it.
7. Browning is an optimist. He idealises failure and never despairs of life.	7. Tennyson alternated between faith and doubt.

7. TENNYSON

Merits ;

1. He is a great Victorian poet.
2. He is well known for being the representative poet of the Victorian Age.
3. He also expresses the Victorain belief in the success and prosperity of England.
4. His poetry is to be judged from the point of view of its subject-matter as well as style.
5. His style has a much greater appeal.
6. He is a master-craftsman and his poems are marked by :
   (*a*) dictorial quality.
   (*b*) felicity of diction.
   (*c*) music, melody, alliteration, assonance and metrical skill.
   (*d*) picturesque and apt similes.
   (*e*) absence of obscurity.

As a poet of Nature :

1. He does not consider Nature as a living presence.
2. He studies Nature objectively (as it stands).
3. Like Coleridge, he believes that we interpret Nature according to our moods.
4. He is also conscious of the ugliness of Nature.
5. He believes in the theory of evolution.
6. He takes Nature as a process of law—this process of law, of course, fulfils a Divine purpose.
7. His pictures of Nature are mainly English in tone, atmosphere and subject.

IMPORTANT QUESTIONS AND ANSWERS

Q. 1. What is Wordsworth's attitude towards Nature. Discuss.

Ans. Wordsworth was brought up in the beautiful lake district. As a boy, he used to wander about in the hills and was greatly impressed by the colour, sound and smell of the natural objects like clouds, waterfalls and flowers. He was always charmed by the sight of rainbow and cataract. As he grew up, he began to understand the language of Nature.

Wordsworth also visited other countries—Scotland, Switzerland, France and Germany. His familiarity with the scenery of other countries developed his love of Nature to a considerable degree. He now realised that "Nature is the embodiment of Divine Spirit." It means God shows his glory in the form of Natural objects.

Wordsworth was interested in the peaceful and calm aspects of Nature. He felt that Nature had a message (پیغام) for man. It uplifts all those persons who yield themselves to its fine influence. He strongly believed that Nature is a living power. It has a spirit and it can mould (ڈھالنا) the character of man. The rose and the daffodil were symbol (نشان) to him of Nature's message to man. The grandeur of the mountain torrent appealed to him because he could connect its beauty in his mind with the glory of the floating clouds.

Wordsworth was a worshipper of Nature. Whenever he came across some beautiful flowers, his heart began to dance with them. He was overjoyed and was transported to another world. He preserved such experiences in his mind and enjoyed them by remembering them at a later stage. He would lie down on the couch and re-called to his mind the dancing flowers and felt the same pleasure as he had experienced before.

To him, Nature was divine, hence sacred. He saw

God in all the natural objects. For him, Nature was fair and beautiful. He did not see ugliness in Nature. He further believed that man can get pleasure as well as guidance from Nature. He preached to the people to go and learn from the natural objects.

Wordsworth always criticised all those people who did not notice the beauties of Nature around him. He talked of Nature for its healthy influence. To him, Nature was the teacher and a redeemer (نجات دہندہ). He cries out :

> One impulse from a vernal wood
> May teach you more of man,
> Of moral evil and of good,
> Than all the sages can

To sum up, Wordsworth had a full fledged philosophy. Three points in his creed of Nature may be noted.

(*a*) He conceived of Nature as a living personality. This belief in Divine Spirit pervading all the objects of Nature may be termed as Mystical Pantheism.

(*b*) Wordsworth believed that the company of Nature gives joy to the human heart.

(*c*) He emphasised the moral influence of Nature. He spiritualized Nature and regarded her as a great teacher, as the best mother, guardian and nurse of man. He believed that between man and Nature there is spiritual communion. Human beings who grow in the lap of Nature are perfect in every respect. This belief is expressed in Lucy Poems as well as in other poems.

Q. 2. Write notes on : (*a*) Wordsworth's view of childhood. (*b*) His healing power.

Ans. (*a*) *Wordsworth's view of childhood.*

Wordsworth's view of childhood finds its expression in the *Ode on the Intimation of Immortality*.

According to Wordsworth, childhood is the most blessed period of human life, not because of its innocence, purity, freedom from cares, delight and liberty, hope, etc., but because of its spiritual significance. The child comes into this world from Heaven. "But trailing clouds of glory do come from God, Who is our Home." As such, it retains distinct recollections of its life in Heaven : "Heaven lies about us in our infancy." The child is, therefore, spiritually greater than man because as one grows older one becomes more and more forgetful of one's heavenly origin and takes more interest in the worldly pleasures.

It is this spiritual greatness of the child that makes Wordsworth write one of the most splendid apostrophes to childhood in all literature. In the eighth stanza, he addresses the child as "The Best Philosopher," "Mighty Prophet," "Seer Blest" ; and referring to its soul's immensity says that it knows those truths of which even the most learned persons are ignorant and that it is aware of the immortality of the human soul. Even as a child, Wordsworth felt the unreality of the world of senses.

Wordsworth seems to have been considerably influenced in his view of childhood by Vaughan, a 17th-century poet, who in his poem *The Retreat* expressed the wish to become a child again as everything appears to the child to be clothed in celestial glory. The affinity between Wordsworth and Vaughan in this matter is obvious. Only Wordsworth has been carried rather too far by his enthusiasm.

Wordsworth's observation of the child's tendency to imitate the actions of its elders (seventh stanza) is remarkable for its closeness to fact. The child is really an actor who "fits his tongue to dialogues of business, love or strife" and who "fills his humorous stage with all the persons." The child's imitativeness is a matter of common knowledge and if the average man fails to comprehend Wordsworth's over-laudation of childhood, he cannot at least complain about the poet's picture of a six-year darling "among his newborn blisses."

Wordsworth's healing power :

Unlike the other Romantic poets, Wordsworth's poems did not only provide his readers with escape but also with the soothing balm. During his flights, like his skylark, he did not forget the still, sad music of humanity.

In the age of Industry, he was the only ministering angel. His poetry was a 'Criticism of Life' and its aim was to engage, purify and fortify the affections of man. The clouds of mortal destiny, he put by saying :

> Noisy years seem moments in the being
> Of the eternal silence.

It is this philosophic attitude of Wordsworth towards life that is the chief source of comfort and solace in life.

Secondly, to the struggling and despairing humanity whose souls were dried up with the whirl of the machines, he restored the power of wonder of the child, the refreshing breath of Nature's breeze, virgin mountain scenes and the sweet babbling brooks.

He did not describe wild passion, as, for instance, did Byron. Even his philosophy of Nature was that peace, and not struggle, subsists at the heart of things. His attitude towards love was restrained and dignified, for example, in *The Highland Girl*. His characters are shepherds, farmers, leech-gatherers and wanderers whose lives are in themselves text upon the way in which life should be lived a life of simple living and high thinking. His sympathy with them was at par with his love for animals and flowers.

"What made Wordsworth's poems a medicine for my state of mind," wrote J. S. Mill, "was that they expressed, not mere outward beauty, but states of feeling, under the excitement of beauty."

His poems explain for the thoughtful the mystery of life and death. Nature's higher function is to provide

us peeps into eternity and its lower function is to ease the palpable sorrow :

> Nature fails not to provide
> Impulse and utterance.

He was a conscientious poet and a virtuous man. In his writings, he wrote with the earnestness of a moral teacher with the sole object of making men wiser and nobler.

Q. 3. Write a note on Coleridge as a poet of supernatural with special reference to 'the Rime of Ancient Mariner.'

Ans. Let us decide what is supernaturalism. For our convenience, we may say that what we can understand is Natural and what baffles us is supernatural.

In 'Biographia Literaria,' Coleridge explains that he wants to procure willing suspension of disbelief from the shadows of imagination. A willing suspension of disbelief means that that the reader suspends the reasoning power and is ready to be persuaded of the truth of what he is reading or hearing.

Coleridge does not like crude description of ghosts and spirits as is shown in the plays of Shakespeare. The generation of mystery writers—Walpole, Mrs. Radcliffe had dealt in material horrors, but the supernaturalism of Coleridge is refind, suggestive and psychological. He makes his supernatural appeals believable and convincing.

In "The Rime of Ancient Mariner," there are quite a number of incidents. There is the hypnotic effect of the Mariner's gaze ; there is the dreadful silence of the Sea, the sudden appearance of a Skeleton ship, the strange woman, the coming back to life of the sailors and the polar spirits talking to one another. These supernatural incidents are described in such a manner that they look real. Again, the description of the natural phenomena ; the mist and the snow surrounding the ship, the coming of the Albatross, slimy things creeping upon the sea, the water snakes moving in the water—all these things influence the mind of the reader and the appeal is realistic.

Coleridge is a master mind. He does not describe the strange things in a direct manner. He shows us things through the eyes of the Mariner. The Mariner shudders at the appearance of the skeleton ship. Then he suffers mental distress when he sees the horror of the curse in the eyes of the dead men and finally, he heaves a sigh of relief. This is exactly what anyman would suffer in similar circumstances. The poet has given the details of the voyage with such a diary like air about it that we accept it as being faithful recording of facts.

Coleridge is the master of human psychology. He has the gift of painting the unreal as real He takes the reader into the dim and hazy supernatural world and illuminates it with the light of imagination. His diction also helps him in the creation of the romance. The simple words and the harmony that he breathes in his verses serve to create a world of romance full of fantastic imageries—rich with vivid sounds and strange colours.

The method of Coleridge is suggestive. He introduces a simile along with a horrible scene. Thus the Mariner compares his horror at the sight of the corpses to that of a man's fear while walking along a lovely road, as he knows a friend is coming behind him. Even Death and Life-in-Death are described by suggestive touches.

Coleridge is a sensible poet. He takes care to make the supernatural atmosphere less tense. For the purpose of relief, he introduces delightful pictures of innocent scenes here and there. Again, he presents the avenging spirits (بدلہ لینے والی روحیں) and then the spirits of mercy and pity. This gives a deeper meaning to his sufferings and horrors.

Q. 4. *Give a critical estimate of Coleridge's poetry.*

Ans. "Coleridge was the greatest poetic genius of his age. Much of Coleridge's work is like his life, fragmentary and incomplete, yet its range and variety bear witness to the broad scope and many-sided vigour of his

genius. He was one of the great English talkers. He was a poet, a philosopher, a seer, a political journalist, and a literary critic. His best poetry was almost entirely the product of a brief period of wonderful activity (1797-1799). Yet small as it is in bulk, it ranks amongst the rarest treasures of English literature."

He made a great contribution in the realm of the supernatural. In fact, he was a pathetic man who failed to make the most of his capabilities.

Coleridge had great poetic powers ; it has been observed that he had every qualification of the great poet except the utterly commonplace virtues of preseverance and diligence. Had he possessed but a fraction of the industry of his friend Southey, he would have been one of the most noted figures in world literature.

His great contribution is in the realm of supernatural. He speaks with the voice of beauty wedded to imagination ; no other poet has so thoroughly imbued his work with the spirit of mystery. It is easy enough to see that he owes something to Gothic novel and the German tale of terror, but his originality challenges admiration in spite of his known obligations to other works and other poets' minds. As a prose critic of the Romantic period, he is virtually supreme ; his "Biographia Literaria" is not only a most revealing description of his relations with Wordsworth; it is also an extremely penetrating exposition of the Romantic ideals of art and life and a spiritual autobiography to be ranked among the greatest. His studies of Shakespeare set a vogue that is still vital ; his table talk, of his last years ranks with the conversations of his great contemporary, Goethe.

Q. 5. *Write a note on Supernaturalism with special reference to Coleridge. What is Supernaturalism?*

Ans. It is very difficult to define Supernaturalism. However, if only we could see far enough, we should see that the distinction between Natural and Supernatural is one created by man in self-conceit. What he thinks he can understand, he is pleased to call Natural ; what wholly baffles him, he calls Supernatural.

In *Biographia Literaria*, Coleridge explains that he wants to procure "willing suspension of disbelief from the shadows of imagination." This is a keynote to Coleridge's Supernaturalism. A willing supension of disbelief means that the reader suspends the scientifically analytical function of the mind and is ready to be persuaded of the truth of what he is reading or hearing.

The writer of *Kubla Khan*, *Christabel* and *The Ancient Mariner* is the greatest poet of Supernaturalism in the whole range of English literature.

In *The Rime of Ancient Mariner* there are quite a number of incidents. There is the hypnotic effect of the mariner's gaze; there is "the dreadful silence of the seas, the sudden and inexplicable appearance of a skeleton ship, the spectre-woman and her death-mate, the resurrection (coming back to life) of the ship's crew, the polar spirits talking to one another." These supernatural incidents are cleverly interspersed in the poem. And then the poet has described the natural phenomena (the sun shining brightly at the outset, the mist and the snow surrounding the ship, the coming of an albatross, slimy things creeping upon the sea, the moving moon going up the sky and a star or two shining in it, the water-snakes moving in the water in tracks of shining white, the roaring wind) with such minuteness and has blended them with the above-mentioned supernatural events in such a manner that the total effect is realistic.

The poem is made still realistic by the masterly portrayal of the thoughts and feelings of the Mariner—how at the appearance of the skeleton ship, fear seemed to sip his life-blood, how after suffering acute mental distress he tried to pay but could not, how he felt the horror of the curse in the dead men's eyes, how the sky and the sea lay, like a load on his weary eye, and how, finally, he felt relief. This is exactly what any man would suffer under similar circumstances. The poet makes us share the mariner's experiences by portraying his emotions and mental state.

Again, the poet describes how the shooting of the albatross is immediately followed by its penalty. The punishment and the torture and the voyage of the ship over strange seas are thus sufficiently motivated. The details of the voyage, too, are described with such order and regularity and there is such a diary-like air about it that we accept it as being a faithful recording for facts. Everything seems to have been actually seen and we believe it all as the story of a truthful eye-witness. In addition to that, a moral is introduced at the end of the poem. This moral humanises the story and makes it believable.

Coleridge is the master of human psychology, and has the rare power of painting the unreal as real. He takes the reader into the dim and hazy supernatural world and illuminates it at once with the light of his imagination. He has the manner of describing the natural phenomena in such a way that they would appear as supernatural. It is his style of natural presentation and the minute life-like details, coupled with romantic touches, which create the illusion of the supernatural world in the mind of his reader. His diction also helps him in the creation of the romance. The simple words that he uses and the harmony that he breathes into his verses serve to create a world of romance full of fantastic—rich with vivid sounds and strange colours. This supernatural element of his has been very forcefuly painted in *The Ancient Mariner*. The theme of *Ancient Mariner* is that when a soul, through selfishness, digresses from the living principless of love, he can only be restored by prayer and seeing beauty in God.

It is also possible that the theme of this poem came from his own life. Everybody has a bond of trust in somebody ; nobody has ever fulfilled that bond of trust.

The Acient Mariner is a wonderful work of Coleridge which contains charm, beauty, horror, crime, agony and expiation.

Coleridge very beautifully describes the common

facts of Nature as only an eye-witness could describe them. In regions far away from the stir of human life, there is yet some action going on, and the actors are not alone, the polar spirit and the spectres of skeleton bulk the blessed angels, but the sea and the stars of the heaven, all of them, create a fancy atmosphere.

The technique of animating the bodies of the dead crew with seraphs is wonderful which manifests Coleridge's power of evoking beauty out of horror.

As already pointed out, sometimes it is believed that the theme of this poem came from his own life. Albatross is bond of trust, the ship in the distance is hope, and the dead albatross is remorse of conscience.

It will, however, not be out of place to note that the supernatural in these words was not to entertain with fancies, but it suggested eternal mystery of interpretation throughout life of spirit and matter and the human is subject to permanent laws.

Christabel ; Christabel is a piece of pure witchcraft though the natural element is not altogether absent from it. Professor Dowden pronounces it to be an imaginative romance pervaded throughout by the supernatural and yet founded on spiritual truth. Sir Leoline and his daughter are not prepared for a supernatural visitor : they have not touched on such things before, their world is natural world, and they expect the people whom they meet to be natural too.

Since this is an unfinished poem, it is, therefore, impossible to tell its story ; but we can see that it would have been a romance set in late medieval times, and that Geraldine was a supernatural figure, a woman who was also either demon or snake or a nymph.

As a work of art, *Christabel* is unequal, the first part for surpassing the second in beauty and suggestiveness of expression.

In the first part the emotions of the reader are

suggested rather than dictated. He is not left doubtful as to what he is to feel, but he does not always know why he is moved. The beauty of Geraldine fills him with fear, but why it does so is a mystery to him. In the second part, however, Coleridge loses the delicate touch and suggestive simplicity of handling. He no longer plays upon our emotions but he rises intellectual difficulties which remain unsolved. Instead of being moved by successive waves of feeling, pity, fear, reverence, we are puzzled and bewildered by psychological problems. The story in the second part is not so clear and we are left unable to decide even in what direction the solution lies.

From his works, we are bound to believe that Coleridge' mind was clothed with wings, and, raised on them, he lifted philosophy to heaven. Subtlety is the keynote of his poety—subtlety of observation, of analysis and of expression.

Q. 6. Describe the philosophy of Coleridge.

Ans. The opposites which in his younger days had pulled him first in one direction and then in the other, were sentimentalism and materialism. Each seemed presently incomplete. Sentimentalism was too idyllic and subjective to interpret life in its actuality. Materialism had its strong claims : he was for a time profoundly interested in scientists like Hunter and Hastely ; and in mechanistic philosophers like Godwin. At one stage of his development he could even assert ; "I am a complete necessitarian, and believe in the corporealily of thought." But this, too, presently failed to account adequately for the whole of his experience. Its chief error was its assumption that everything in the universe could be ascertained by observation of the environment ; and, to Coleridge, looking inward was as revealing as looking outward. As he said :

I may not hope from outward forms to win.
The passions and the life whose fountains are within.

One of the fundamental principles of Coleridge was

that the human mind could not attain compolete truth but could rise towards it only by constant effort and gradual stages.

It is sometimes supposed that Coleridge derived these ideas from the German philosopher, Immanuel Kant, to whom likewise the distinction between the understanding and the reason was fundamental ; and it is true that his study of Kant's terminology influenced his own. But there remains an essential difference between Kant's philosophy and Coleridge's. To Kant the human mind could not rise to a knowledge of God ; whereas to Coleridge, God was a certainty of the most absolute and highest kind of knowledge. Coleridge's philosophy, in this important respect, was derived not from Kant but from the 17-century English Platonists, who leaned strongly towards a religious or mystical interpretation of the universe. To Coleridge, moreover, *Christianity*, "rightly understood," harmonised with the soundest philosophy, and its essential doctrines were truths of the reason. This did not imply a literal acceptance of the scriptures. The God, Whom the reason thus recognised, was active throughout His universe.

God has created in everything--in Nature, in Man, in Society, past and present--its essential idea, its purpose and destiny. To the more understanding, however, these inner and essential quailties were hidden behind the outward appearances ; and, therefore, the practical man was blind to the relation between Nature and himself. He was pursuing aims not ultimately satisfying to the real character of Man, and was adhering to conventions and institutions (political, religious, educational and social). Thus Coleridge's idealism—in many traits—is similar to Plato's, Spinoza's and Berkley's. He maintained a critical attitude towards established things. Although he became a devout churchman, he did not cease to weigh and consider the reasonableness of rituals and dogmas.

In Coleridge's philosophy, the universe was rational—a complex objectification of Divine energies, a glor-

ious and fascinating world replete with symbols of enternal reality. It was a universe that could not be instantly and completely known by anyone ; but the higher reason of man enabled him, by a dialectical process of reconciling apparent contradictions, to rise closer and closer towards truth. This development was the highest object of man's life.

Q. 7. Describe the characteristics of Byron's poetry.

Ans. The distinctive features of Byron's poetry, according to Dawson, are superb force and imaginative daring, a masculine strength of style, an intensity of conception and vigour of execution which few English poets have ever rivalled. He has little play of fancy; it is in imagination he excels. His verse has a large and noble movement, and inspires the mind with an exhilarating sense of freedom. He was a thinker, but he insensibly perceived and absorbed the new thought of his day, and gave it courageous expression. He did much to accelerate the decay of old institutions and the birth of the new. He swept across the mind of Europe, and uttered in the language of the storm the new thoughts which were trying to liberate and express themselves.

To say that Byron is a great poet is not enough ; he is among the greatest. It is the fashion now to depreciate his claims, and Swinburne and Matthew Arnold have both demonstrated the looseness of his rhymes and his ignorance of metrical construction. To do this easy, Byron aimed at force rather than are, and art was less fastidious in his day than ours. He wrote carelessly because he cared little for the criticism of his age, and was at war with it. But for a man ignorant of metrical construction he has done exceedingly well. He won the praise of Goethe and the foremost place of influence in his time. He, alone of the writers of his time, shared with Scott a European reputation, and his reputation entirely eclipsed Scott's. Hitherto English poetry had been insulted ; he lifted it into a cosmopolitan currency.

Tozer has very beautifully summarised the characteristics of Byron's poetry :

1. "Byron's vocabulary was extensive, so that whatever the subject he treats of, he seldom fails to light on the most felicitous expression. This was the result of his wide reading, aided by a very retentive memory.
2. "His rapidity in composition was astonishing. This, though partly the effect of impatience, was in some degree produced by deliberate judgement. He felt the need of an immediate stimulus that feared lest his imagination should be chilled by delay.
3. "This gives his poetry the *spontaneity* of genius and enables him to bring his whole force so bear on the idea that is before him ; but it was impossible that one who wrote with such impetuosity should produce faultless verse.
4. "Hence arose that *solvenliness* which mars so many even of his finest passages by grammatical or metrical imperfections: when he did alter, he always altered for the better.
5. "He had *little of the Artist's love of form*, and cared more for the thoughts which he desired to express than for the mould into which he cast them. At times Byron's crowding ideas hardly admitted of being arranged in perfectly melodious lines.
6. "*His ear too was wanting in refinement*, though it would hardly be right to speak of it as bad, for in that case he could not have produced so many verses of exquisite beauty and sweetness. Of the two elements of which rhythm is composed, movement and grace, Byron's poetry possesses the former in a remarkable degree. Still, after all allowance has been made on this score, it is clear that many of his verses could not have been written if he had really possessed a sensi-

tive ear, and this defect is specially prominent in his dramas.

7. "The Great power of Byron's poetry consists in its wealth of expression, its vigour, its rush and volume of sound, its variety and its passion. The distinguishing quality of his poetry is the combination of force and tenderness and in this no other English poet except Shakespeare and Milton can compare with him."

Q. 8. Write a note on Byron's poetry with special reference to the Byronic Hero.

Ans. Byron is such a strange mixture of courage and self-pity, free thought and conservatism, sincerity and posing, faith in man and cynicism, that it is difficult to find a centre from which to interpret his poetry. The most searching criticism of Byron's poetry comes from the pen of an Italian—Merio Praz. His composite picture of the Byronic Hero serves as an excellent starting-point for the elucidation of Byron's poetry in relation to the age in which he lived. There is nothing arbitrary about Praz's portrait of the Byronic Hero. All the elements he has narrated can be found in *Don Juan*, *Childe Harold*, *Lara*, *Cain*, *The Corsair* and *Manfred*.

The Byronic Hero. The Byronic Hero is a man of heroic energy, with a mysterious but conjectured to be exalted origin. He is pale of face and has traces of burnt-out passions. He is morbid, egocentric, melancholy, labouring under the burden of some ghastly guilt. The keynot of his character is moral despair and defiance which obsess him with the desire of self-oblivion. But with all his uncompromising self-assertiveness and a melancholy longing for solitude, he is humanitarian at heart. If he could, he would be mankind's greatest benefactor. It is this dual nature of the Byronic Hero which is often ignored by critics. They insist upon his anti-social temperament, but they fail to see his unconquerable interest in humanity that comes out everywhere in his utterances. When he is most isolated from humanity, he

is most bound to by ties as it deeps the human heart. His division is negative, forced upon him by fate or society, not positive, the result of desire. In his solitude, two things happen to him. There are moments when he is consoled by Nature and through this consolation he is led to a new ideal union with the world that is to be, as Don Juan says :

> For I will teach, if possible the stones
> To rise against earth's tyrants.

At other moments solitude breeds a savage pity for self and self-trials—a calm, disdainful acceptance of fate, overhung by a deeply persuading melancholy.

What was the cause of Byron's melancholy ? "It was perhaps the result of two irreconcilable elements in his character : by inclination he was a romantic individualist who created for himself an artificial world of ideal expectations; by training he was a calvinistic necessitarian who believed that no effort on his part could shake the unalterable decrees of fate. Like other romanticists, Byron recognised the gap between the real and the ideal, but he was not the man to be statisfied with any of the fashionable methods of bridging it. Hence he wavers between melancholy and irony. The fundamental cause of reason with the desire for romantic illusion."

"To a great extent, the Byronic Hero is a reflection of the poet's personality. Under various names he paints his own portrait. Since all his heroes reflect, more or less, his own personality, the term 'Byronic Hero' has come to be used for the heroes in his poems."

The Byronic Hero is a disillusioned man, of aristocratic descent satiated with pleasure and sexual indulgence, hating mankind and in revolt against social laws and conventions. All the qualities of the Byronic Hero are found in Byron himself. *Childe Haold* gives us Childe Harold as the hero of the poem, but actually it is Byron himself. This obsession with his own personality is called Byron's Egoism.

Q. 9. Write notes on : (a) Byron's force. (b) Byron's treatment of nature.

Ans. (*a*) *Byron's force.* In his memorial verses, Matthew Arnold employs the word 'force' as the chief note of Byron's poetry. He says that, although Byron taught us little, yet "our soul had felt him like the thunder roll" and that there was in him a strong conflict between "passion and eternal law."

Byron had a forceful personality. He was a rebel who rebelled against and defied social convention and social morality. He was a revolutionary. Thus we can call him a poet of revolt. He was proud and haughty in spirit and he poured out his wrath against society in his poems. "*I have not loved the world, nor the world me.*" The gulf between him and society was caused by his conduct which was not in accordance with the laws of social morality. He harboured a great bitterness against society. His stormy nature is brought out in *Childe Harold* where he talks of the ceaseless tempests of the human breast, meaning of course the conflict raging in his own mind.

He often expresses his turbulent moods in his poems. He can raise a hurricane of emotions.

His style, too, is striking and forceful. He often writes in a rhetorical and declamatory style so as to impress the readers with his eloquence. *The Ode to Bonaparte* illustrates this. In this poem, Byron rails against with full might and vigour. His attack on Napoleon is very bitter and destructive. He hurls epithet after epithet of severe condemnation on him. The poem is a bitter denunciation. He calls him *ill-minded man*," "*Dark spirit*" and "*Evil spirit*." There is the roar of cannon and the thunder of clouds in his phrases.

This forcefulness and vigour in his style appears also in the last stanza of *Childe Harold* where he wishes to "wreak his thoughts upon expression" by the use of one word, even if that word was lightning. In *The Prisoner of Chillon*, too, the way in which the suffering of the

prisoners is described shows force and energy and arouses our resentment against tyranny. There is the note of passion in this verse narrative ; it has pace, roar, energy and flame.

Byron's force is further illustrated by his love for "the wild, stormy, gigantic, untamable, elemental" forces of Nature. He loved the mountains, the lakes, the ocean, the thunder of clouds, the storms, the lightning, the sky, etc.

It was this quality of the poetry (his force) which made his poetry so popular in his day. Byron is a vehement and eloquent orator. His poetry has life and strength, passion and virility. It produces an impression of power which makes the work of Lake Poets (Wordsworth, Coleridge, etc.) appear somewhat bloodless. His poetry lacks sweetness, melody and other technical excellences, but force, passion, virility, energy or vehemence are its chief strength.

(*b*) *Byron's treatment of Nature*. The characteristic attitude of Byron's that of Shelley : regarding Nature as a great power defying human authority, passions and force. He loved the ocean in storm that washed shores of vast empires and wrecked mighty ships like toys. In its majestic serenity it reflected the blue canopy, the sky. In the second part of *Childe Harold* we see him hailing the dark night and the terrific storm so that he may become one with it. His ardour is as great as that of Shelley in the *Ode to the West Wind* or of Wordsworth In *Ode to Duty*.

> Most glorious night !
> Thou wert not sent for slumber ! let me be
> A sharer in thy fierce and far delight—
> A portion of the tempest and of thee.

The storm in Nature is an echo of the storm within himself. But there is a difference. Nature has its voice in thunder and lightning but he must die with his storm unexpressed, ranking within his bosom.

Byron enjoyed the play of the elements as Wordsworth enjoyed their calm and peace. He was the poet of passion and saw in Nature his own reflection. Surprising enough that in the first part of *Childe Harold*, he talks like Wordsworthian of the healing power of Nature and like a pantheist of its manifestation of the life-spirit. As the hero, *Childe Harold*, comes to the lake during the lull before the storm, he succumbs to its calm.

This feeling is produced by the sharp and sudden contrast between his wild life in the East and the calm over the lake. But for the time being the influence is so great that his intuitive faculty begins to listen to the soft murmur descending over the hills bringing the heaven's essence in the form of the dew into the earthly flowers. He soars further and makes the highest spiritual realisation :

"The feeling infinite" :—
A truth, which through our being then doth melt,
And purifies from self : it is a tone,
The soul and source of music which makes known
Eternal harmony.

The life-spirit can only be worshipped on the hill-tops, and not in man-made temples. Nature's realms of worship, earth and air—these are the befitting residences of the spirit.

Byron possesses the skill of a painter who paints landscapes. Compare his picture of Nature in the full with the picture of it in the storm. These are so graphic and vivid that you feel that you are facing them. The first is valuable to enhance the effect of the second which is dearer to his own heart.

For long

From peak to peak, the rattling crags among
Leaps the live thunder ! Not from one lone cloud
But every mountain now hath found a tongue,
And Jura answers, through her misty shroud
Back to the Alps, who call to her aloud !

Byron's delight in watching the play of fire over Alps and the Jura is similar to that of a primitive or a pagan. For the time being, he forgets himself and his passions that give him no peace of mind. As restless soul, he wandered over the Continent, leading a reckless life, to break in his heart. His pictures have life and force in them because he painted them from first-hand experience.

Q. 10. Write a critical note on Shelley as a lyric poet.

Shelley as a lyric poet. As a lyric poet, Shelley is among the greatest. His song is pure inspiration, a thing all lightness, melody and grace. He pours out, in his lyric, the cry of his heart, with all its "intense yearning, its disappointment, its sufficiency."

"His lyrics are the crown of his work. By his lyrics, above all, will he live." They represent the highest achievement of the Romantic Movement. *The Ode to the West Wind* and *The World's Great Age Begins Anew* are examples of his incomparable lyricism. His lyrics are highly spontaneous. They are marked by an ethereal quality. *Ode to the West Wind*, for example is just wind and cloud and emotion. Then, his lyrics express an intensity of feeling or a deep passion. Sometimes, indeed, he loses control over himself and is completely carried away by his emotion as here :

"Oh lift me as a wave, a leaf, a cloud !"

Most of his lyrics, too, contain a note of yearning, desire and despair :

I fall upon the Thorns of Life ! I bleed !

and

Oh cease, must hate and death return.

"Other lyric poets," writes Shairp, "sing of what they feel. Shelley in his lyrics sings of what he wants to feel. The thrills of desire, the gushes of emotion are all straning after something sought after but unattained, something distant or future ; or they are wails of

passionate despair—utter despondency for something hopelessly gone. Yet it must be owned that those bursts of passionate desire after ideal beauty set our pulses throbbing with a strange vibration, even when we do not really sympathise with them. Even his desolate wails make those for a moment seem to share his despair who do not really share it. Such is the charm of his impassioned eloquence, and the witchery of his music."

"As a lyric poet," writes Stopford Brooke, "Shelley, on his own ground, is easily great. Some of his lyrics are purely personal; some, as in the very finest, *The Ode to the West Wind*, mingle together personal feeling and prophetic hope of mankind. Some are lyrics of Nature; some are dedicated to the rebuke of tyranny and the cause of liberty; others belong to indefinite passion he called Love; and others are written on visions of those *shapes that haunt thought's wilderness*. They form together the most sensitive, the most imaginative and the most musical, but the least tangible lyrical poetry in English literature."

Above all, his lyrics are exquisitely musical He lends to his lyrics "the sweetest and most liquid harmonies." *The World's Great Age Begins Anew* is all music.

The Ode to the West Wind is nearer to music than any other poem in English literature. Shelley is, indeed, a master of rhythm, harmony and melody.

Q. 11. Write a note on Shelley as a poet of Nature.

Ans. Shelley regarded Nature as a source of great power, both to preserve and destroy. It destroys things that have outlived their utility and preserves their seeds for a better growth later. The West Wind is hailed by him to become his agent, his mouthpiece to announce to the despairing humanity his cheerful message:

"If winter comes, can spring be far behind?"

Shelley is an atheist and a Hellenist. Accordingly, for him Nature manifests the spirit of beauty. Its beauti-

ful scenes become beautiful when the spirit's shadow falls upon them. The spring season is its season and the rainbow its acme.

"Shelley's observation of Nature and phenomena is as minute, detailed and exact as that of a scientist. He had the power of conceiving the separate objects of Nature as possessing a distinct individuality of their own. For him the forces of Nature were as distinct and distinguishable from one another as human beings are to us. He conceived a cloud as having a separate and independent existence from the other objects of Nature. For him the moon, the earth, or the ocean were distinct existences, He divided and subdivided the life of Nature as no other poet has done it that way. This may be termed as his myth-making power and his illustrated in *The Ode to the West Wind* where the West Wind has been treated as a distinct force of Nature driving the leaves and seeds before it. Similarly, the Mediterranean and the Atlantic are conceived as separate existences."

Thus Shelley gives to the various objects and forces of Nature a separate and independent life. It may be noted that this is diametrically opposed to the philosophy of Pantheism which perceives the same spirit linking up the various objects of Nature. It is clear, therefore, that while Shelley is a pantheist.

(doctrine = God and the Universe are identical).

On certain occasions, he takes up quite an opposite attitude to Nature. This capacity of individualising the separate forces of Nature is called Shelley's myth-making power, because in Greek mythology, too, the forces of Nature are personified and invested with a distinct life of their own. The moon becomes *Cynthia*, the sun *Apollo* etc. But while the Greeks gave human attributes to their personifications of natural objects and forces, Shelley retains the real character. In other words, Shelley may personify the *cloud*, or the *West Wind* or the *Mediterranean* but the cloud remains a cloud, the West Wind remains a Wind and the Mediterranean remains an ocean. They

are not given human attributes as the objects of Nature are in Greek mythology. Thus he has, so to speak, an almost scientific attitude towards the objects of Nature.

This scientific attitude to Nature appears true in case of *Ode to the West Wind*. The West Wind drives the dead leaves before it and scatters the seeds; the seeds lie buried in their graves till the spring calls them and they sprout forth into plants; the surface of the Mediterranean is rudely disturbed by the West Wind; and the vegetation at the bottom of the Atlantic feels the ravages of the West Wind—all these are the observed and scientifically verifiable phenomena of Nature. Shelley sees these phenomena with a scientific eye and transmits' them into something beautiful by his artistic expression.

Q. 12. Write a note on Shelley as an Idealist.

Ans. The three great Romantics, Wordsworth, Coleridge and Shelley, all drew on Spencer and his master, Plato, where they found their intuitions in exemplary expression. Plato teaches that the world of sight and sound about us cannot fully satisfy the desire and curiosity of our souls since our world points on to something more real than itself, which, nevertheless, is purely spiritual. All beauty, therefore, draws itself from the existence of this ideal within the real, and it is the task of the philosopher to pierce through the sensuous veil of earthly things, and direct our minds to the true beauty beneath. In doing this, however, he will make use of sound, colour, and sense, as a kind of ladder to the ideal. And it follows that the order, beauty, and harmony of this world are one in origin with our love of them ; all are permeated by a single mind and element. Thus in the higher states of vision, spirit speaks to spirit. But though, in the bodily state, Man can thus converse with the ideal beauty, he will do so best when death has removed his spirit to its transcendental home. These doctrines are all found in the three Romantics, but with a difference. The later poets believed that the spirit pervading Nature is not purely abstract and ideal ; the artist may attribute to it some qualities of his own : and

they varied even more widely on the question of the adequacy of the sensuous veil.

The note of Shelley's mood is a restless aspiration, an incessant longing for a sort of paradise where love will not be wanting. At one time, he thought he could have this in an early millennium, but found that eternity is the only remedy for time, that only beyond the gate of life do we find consummation. Both human spirit and the spirit of Nature in Shelley are distinct with his longing to escape to their transcendental lot. Sometimes, the spirit in Nature seems to burn low ; it is sadly intermittent ; only rarely does a reinforcement descend upon it and in such moments there comes to Shelley a white heat of thought and feeling.

Q. 13. Write notes on : (*a*) Shelley as a prophet. (*b*) Shelley as a Moralist. (*c*) Shelley's love for liberty. (*d*) Shelley as a Poet of Love.

Ans. (*a*) *Shelley as a prophet*. Shelley is not only a poet but also a prophet. He is a prophet in the sense that he diagnoses the evil of mankind as well as makes bold and daring prophecies regarding the ultimate triumph of good over evil and the advent of the golden age of man. The keen awareness of the evil in this world makes him unhappy and sick-hearted, while his hope and faith in a golden age make him utter cheerful predictions. In other words, he is a pessimist as regards the present and an optimist as regards the future. While the note of despair arising from his survey of the present is apparent in his poems (*Hymn to Intellectual Beauty* : *Ode to the West Wind*), he has a clear and sublime vision of the hopes of mankind, and dreams of an epoch when love and beauty would reign. He is an ideaslist :

> O wind
> If winter comes, can spring be far behind

(*b*) *Shelley as a Moralist*. There is a strong moralising tendency in Shelley. He often wishes to impress a

moral upon us but his method of giving us a moral is different from the neo-classical poets (like Pope). He does not give us a moral directly that would be unromantic. He merely paints a picture and leaves us to draw the moral ourselves.

(*c*) *His love for liberty*. Shelley had a great love for liberty. He was profoundly influenced by the French Revolution. He was an avowed enemy of tyrants and tyranny. Freedom for all mankind is one of the important features of the Golden Age which he anticipates. In the *Hymn to Intellectual Beauty* he says that intellectual beauty will emancipate the whole world from its dark slavery. When Greece shook off the Turkish yoke, he wrote a play to celebrate the occasion. *The World's Great Age Begins Anew* is one of the songs in that play.

(*d*) *As a Poet of love*. With all his metaphysical theories, Shelley was not a systematic thinker. He was an enthusiast rather than a professor. He was always prepared to accept a new idea without first ascertaining whether or not it was consistent with others previously allowed. One fundamental conception, however pervades Shelley's thinking—Love. Love sums up not only his philosophy but his theology and his ethics as well. In his doctrine, Love is a cosmic force the activity of which may be studied in three distinct though related phases : in Nature, in the immaterial world and in human relationship.

To him, love is the principle which actuates the life of the universe, and determines its inevitable progress towards perfection. In the regenerated world, all things shall live by the rule of love.

Q. 14. Write a note on Keat's sensuousness.

Ans. Keats was considerably influenced by Spencer and was, like the latter, a passionate lover of beauty in all its forms and manifestations. Beauty, indeed, was his pole-star, beauty in Nature, in woman and in art.

Keats was pre-eminently the poet of senses. He was a great lover of beauty in the concrete. His line A Thing of beauty is joy for ever furnishes abundant evidence to show his sensuousness. In The Eve of St. Agnes the description of the feast arranged by Porphyro is highly sensuous.

> While he from the closest brought heap
> Of candied apple, quince, and plume and gourd
> With jellies smoother than the creamy curd
> And lucent syrups, tinct with cinnamon
> Manna and dates.

The apple, plum, jellies, etc, make our mouths water. This passage of the spread-feast of fruits is sumptuous and beautiful.

"He is a poet of the senses and their delights. None has catered to the five human senses (sight, taste, touch smell and hearing) as he does.

Sometimes, this sensuousness deteriorates into sensuality. He has a tendency to dwell too much upon the charm of the feminine body and freely refers to the breasts, lips and cheeks. In Fancy he gives us the picture of Hebe whose skirt falls down to the ground and on seeing whose naked beauty Joves was filled with passion. In The Eve of St. Agnes he tells us that Porphyro melted into dream of Madeline and there was 'solution sweet'. In his Last Sonnet he expresses a wish to spend his life with head resting upon the bosom of his beloved.

Q. 15. Write a note on Keats's Hellenism (Love of Greek art, literature, culture and mythology).

Ans. Once Shelley remarked, "Keats was a Greek." Keats is Greek in his intuitive understanding of mythology and legend ; in his concentration upon beauty and his judgement of the worth of things in life by the standard of beauty rather than by that abstract truth, or of morality. He is Greek also in the manner of his response to the appeal of Nature : in the consciousness of primal

bodily kinship with earth, and quick sensitiveness to its magic of colour, sound, odour, and touch and apprehension of the living forces about it which figures them forth as deities of woods and streams, of sky and sea.

The Greek element in his poetry consists in his passion for beauty. The beauty in which Keats revels is sensuous, though imaginative. That of Greece combined with this the beauty of intellect and character ; but he had not learned to apply this principle to speculation and conduct. Secondly, in the simplicity and directness of expression of his best work. Thirdly, in his personifications of the power of Nature ! Fourthly, in the human interest which he at times, as in Lamia, allows to dominate minor details. And, again, in the delight he always shows in the myths.

Keats's beauty-worshipping nature turns instinctively to the beauties of Greek mythology. He has written various poems based on Greek legends, for instance *Endymion*. He makes, too, plentiful references to Greek mythology. In *Fancy*, for instance, there is an allusion to plato, Proserpine, Jove and Hebe. He loves Greek legends purely for their romantic interest. In addition to this, his attitude to Nature, as indicated above, has something of the Greek in it. He is also a lover of Greek art and has written an *Ode to a Grecian Urn*. In the *Ode to Autumn*, again, he achieves the perfect objectivity of Greek writers (*i.e.*, he does not bring in personal feeling into the poem).

Q. 16. Describe Keats as the poet of Nature.

Ans. "Keats loved Nature," says Hudson, "just for its own sake and for the glory and loveliness which he everywhere found in it, and no modern poet has ever been nearer than he was to the simple poetry of earth" ; but there was nothing mystical in the love, and Nature was never fraught for him, as Wordsworth and Shelley, with spiritual messages and meanings.

Keats's attitude to Nature is most distinctive. His

sentiment of Nature is simpler than that of the other Romantics. He remains absolutely unaffected by the pantheism of Wordsworth and loves Nature, not because of any spiritual significance in her or any divine meaning in her deeds but chiefly because of her external charm in beauty. Keats is the poet of senses and so he loves Nature because of her sensuous appeal, her appeal to the sense of sight, the sense of hearing or the sense of smell. He loves flowers because of their beauty of colour and fragrant smell. He loves the streams because of their music; the snow, the moon, the rainbow for their loveliness. He has no mystic intercourse with Nature and reads no moral significance in to her except probably when he personifies the moon as *Cynthia* (in his famous poem *Endymion*) and considers her influence as beneficent.

Keats's attitude to Nature has been compared to that of the Greeks. The Greeks personified the objects of Nature—they called the moon 'Cynthia and the sun 'Apollo.' Keats, too, sometimes follows the Greeks in this. In other words, Keats possesses a myth-making tendency in regard to Nature.

Another point in regard to Keats's treatment of Nature is that he dwells chiefly upon the static (not moving) objects of Nature like the flowers, the trees, the grass, the dew-drops. In this, again he may be distinguished from Shelley who is more interested in the dynamic (moving) aspects of Nature like *The West Wind*, the cloud and the shifting phenomena of Nature like sunsets and moonlight.

Keats's observation of Nature is keen and nothing escapes it. Many of his poems are full of Nature description and it is "description for its own sake, expressive of nothing but a keen delight and genuine joy in Nature." His Nature-pictures are detailed and elaborate. In *Fancy*, we have evidence of his keen observation when the poet gives us a list of natural phenomena by mentioning the field-mouse peeping from its cell, the snake casting away its winter-skin, the autumn breezes singing. Similarly,

in *Autumn*, we have the *Wailful Choir* of the gnats, the lambs bleating, the hedgec-rickets singing, the redbreast whistling, etc.

Q. 17. Describe Keats's pictorial quality.

Ans. The pictorial quality in Keats's works stands above all his other qualities. His images are complete having minute details. Picture follows picture in quick succession in his poems and each picture is remarkable for its vividness and minuteness of detail. His images are concrete and stand in striking contrast with Shelley's images which are abstract and vague. *The Eve of St. Agnes* is literally full of pictures. We have the hare limping, trembling through tae frozen grass, the frosted breath of the Beadsman taking flight for heaven, the aged creature *Angela* "shuffling along with 'ivory-headed, wand," the little moonlight room, pale, latticed, chill and silent as a tomb, Madeline on whose fair breast the wintry moon threw its light, etc. Each image is distinctly drawn and we are enabled fully to see it.

Another point about Keat's pictorial quality is that many of his pictures are sensuous in appeal. In other words, his pictures appeal to our sense of sight, sense of taste, sense of smell, sense of hearing, etc. *The Ode on the Grecian Urn* presents colourful pictures ; Keats goes into raptures over the beauty of the carved pictures :

> What men or gods are these ? What maidens loth ?
> What mad pursuit ? What struggle to escape ?

Thus vividness, concreteness, minuteness of detail, the presentation of inanimate objects as animate ones, appeal to the senses are the chief qualities of Keats's imagery.

Q. 18. Write brief notes on the following :

(a) Keats's narrative gift. (b) Keats as a poet of escape.

Ans. (*a*) *Keat's narrative gift.* Keats's genius is pri-

marily narrative rather than lyrical. *The Eve of St. Agnes* is an unsurpassed example of a romantic and colourful narrative. There is of course, little action in the poem but its merit lies chiefly in its note of passion, its romantic atmosphere and scenery, medieval background, and pictorial quality. He has written various other narrative poems also (*Endymion*, *La Belle Dame Sans Merci* etc.,) He is adept in the art of writing sonnets and odes also.

(*b*) *Keats as a poet of escape.* Unlike Wordsworth, Coleridge, Byron and Shelley, Keats remained absolutely untouched by revolutionary theories for the regeneration of mankind. He has no social or political preoccupations. He endeavours to escape from reality in order to take refuge in the life of imagination. In *Fancy*, for instance, he advises us to enjoy the pleasures of imagination which are permanent as against the pleasures of reality which are transient and passing. His later poems, no doubt, show an increasing interest in man and if he had lived, he would definitely have established a closer contact with reality. He may be termed as a poet of escape.

Q. 19. Describe Browning's optimism or philosphy of life.

Ans. "Browning was an incorrigible optimist. He preached a gospel of hope and courage." He believed that failure in one life is rewarded in some next life. "The time will come. Man is no judge of the conseq-ences of his actions ; he must leave them to God."

He expressed this optimism in *Pippa Passes* where he said :

God in His heaven,
All is right with the world.

These two lines give us the clue to his philosophy of life. His belief in God, Heaven and Immortality of soul remained unshaken throughout his life. His philosophy is purely Christian. He strongly believed that this is God's world, that we are God's children and that we have

a future life or lives. He further believed that our imperfect souls contain the possibilities of infinite development and that we are capable of making endless additions to ourselves.

He is conscious of the tragedy and failures of this world. But being an optimist, he interprets even failures and disappointments as the stepping stones to success. He clearly regards this life as a preparation for more and fuller life beyond the veil ; a time which, to be spent rightly, must be spent in growth, progress, a constant rising from lower to higher things through a never-ending series of experience that discipline, be they joys or pains. He delights in the joys of life not as ends but means : he greets the pains of life, not as evils, but as further means, the cause of struggle indeed, but of health-giving struggle without which we should be the losers (*Rabbi Ben Ezra*).

All these statements find an ample illustration in Browning's poetry. In Evelyn Hope the disappointed lover, instead of lamenting and mourning the death of his beloved, states his belief in the ultimate fruition of love : "God creates the love to reward the love" and expresses the firm hope that his love would be rewarded in one of the future lives. In The Last Ride Together, again the rejected lover does not feel depressed. He says that everybody strives to attain his goal but few succeed:

> Fail I alone in words and deeds
> Why, all men strive, and who succeeds.

It is the limit of optimism to suppose that failure in this life is merely a preparation for success in the next. It follows that progress of this kind must be accompanied by a frequent consciousness of failure as the man's reach still exceeds his grasp, and the goal of aspiration is attained only to prove itself unsatisfying.

The value of this kind of optimism is tremendous. It has a tonic effect on the readers who feel urged to strive and struggle and not to be daunted by failures. It is a

source of encouragement and inspiration. It acts as a stimulus to spur us to effort and teaches us to bear our disappointments manfully. It is a gosped of hope to us. Much of the poetry of Victorian Age is pessimistic in tone. Browning stands in a striking contrast to his contemporaries like Tennyson and Matthew Arnold.

Q. 20. Describe Browning as a Poet of Love.

Ans. Browning was pre-eminently a singer of love. His imagination was more intellectual than passionate. While writing about love, he was drawn into analysing and dissecting it. That is why very few of his love-poems show a complete absorption of the lover in his love. Ordinarily, we should expect a lover to be so carried away by the intensity of his love as to forget everything else. But this does not happen in Browning's love-poems. In The Last Ride Together—the lover is absorbed in his love, but even then he is thinking more of his own thoughts than of the beloved by his side. Thus it follows that his imagination was more intellectual.

A critic rightly observes that the beloved in that poem must have been bored in the company of a quiet lover who did not speak at all. The lover there is trying to console himself by comparing his achievement with that of a soldier, a statesman, a poet, a sculptor,et c., and thinking himself to be luckier than all of them.

There are very few poems of personal love by Browning. Mostly his love-poems contain the feelings of lovers imagined by him and not his own feelings. They are dramatic in manner. Both Evelyn Hope and The Last Ride Together are impersonal love-poems. One personal love, however, he possessed fully and intensely, vize. his love for his wife, and out of the three poems that embody that love One Word More is the best. This poem speaks not of passing love but of the love of a whole of married life.

Browning regarded love as one of the best, or perhaps the best, and most powerful means of enlightenment among the whole series of enlightening experiences in

which the value of life makes itself felt. To him, it is the one thing that makes life worth living.

Browning's view on love is contained in Evelyn Hope where the lover says :

No, indeed ! for God above
Is great to grant, as mighty to make
And creates the love to reward the love.

Love must always be fulfilled—if not in this life, then in the next. In The Last Ride Together also the lover is convinced that his love would be rewarded in the next life.

The lovers in Browning's poems are splendid fellows. When rejected, they do not curse nor blame their beloveds of faithlessness. But they are resigned to their fate and think that they are not yet fit enough to claim the fulfilment of their love. In Evelyn Hope the lover expresses his own inadequacy thus :

Delayed it may be for more lives yet
Though worlds I shall traverse not a few :
Much is to learn, much to forget
Ere the time be come for taking you.

Q. 21. Describe Browning as a writer of dramatic monologues.

Ans. Browning's genius was dramatic. He was a master of dramatic monologue—a form of poetry invented by himself. He was interested in human soul and drama provided him ample scope for analysing and dissecting human mind.

What is a dramatic monologue ? A dramatic monologue is a poem in which a character, actual or imaginary, "is represented as speaking aloud and expressing his thoughts to a silent audience (of one or more persons). In some cases as in Evelyn Hope and The Last Ride Together there may be no audience and then the speech is mere soliloquy. A dramatic monologue is by its very

definition impersonal. It embodies not the personal thoughts or the feelings of the writer himself, but of another character whether fictitious or historical. Browning wrote a number of dramatic monologues—some of which are : Rabbi Ben Ezra, Fra Lippo Lippi, Cleon.

A Grammarian's Funeral is also a dramatic monologue —only, in this case, it is not the Grammarian himself who is speaking aloud but his disciples.

It is to be noted that One Word More is not a dramatic monologue as here Robert Browning speaks in his own person.

Browning was a great psychologist. He was interested in the working of the mind and the processes of thought. His dramatic monologues are soul studies.

He selects some cases and attempts to investigate the whole province of the soul. Each dramatic monologue reveals, dissects and judges a song at the time of a crisis. In The Last Ride Together, for instance, it is a rejected lover explaining and interpreting himself, comparing himself with a soldier, a statesman, a poet, and finding himself to be more fortunate than all of them, stating his faith in the next life. In Evelyn Hope, again, the bereaved lover reveals his mind.

There is a tremendous variety of speakers in his dramatic monologues—an artist (Andrea) speaks in one, a monk (Fra Lippo Lippi) in another, a bishop (Blougram) in another, a medical doctor (Karshish) in another. Speakers are chosen from several ages and several climes —Italy, France, Germany and Arabia—form the background of several of his monologues.

Comparison with Tennyson. Tennyson, too wrote a few dramatic monologues, *e.g.* The Lotos Eaters and Ulysses. An essential difference between Tennyson and Browning's methods is that, while there is action and movement in Browning's dramatic monologues, there is no such thing in Tennyson's. While reading Browning's

The Last Ride Togethers' and The Lotos Eaters of Tennyson, this difference becomes obvious.

Q. 22. Describe Browning's obscurity.

Ans. The poetry of Browning appears to be obscure to the hasty readers because of many reasons. In the first place, its appeal is to the intellect rather than to the emotions. He analyses the working of human minds under abnormal conditions. His characters are usually failures who seek to justify their failure by their and the poet's optimistic philosophy. He has invented a special method of analysing their emotions—the dramatic monologue. The beginner is mystified by his novel subject, novel method and the intellectual appeal. For instance, in Evelyn Hope the old lover speaks to a deal girl, who died before knowing that he loved her, assuring that he must get her in some life to come. Again, the lover in The Last Ride Together has failed to marry his beloved, but contents himself with a last ride together on the remote chance that perhaps the world may end that night and they may ride on together forever.

Secondly he tries to convey too many thoughts in too few words. The result is confusion instead of compression. Not unfrequently he tries to make a word do the work of sentence. Again, he throws all grammatical rules overboard while writing his verse.

Still another cause of his obscurity is that the background of many of his poems is foreign. He chooses his characters not only from English life but also from Germany, France, Arabia and, above all, Italy. That is not all. His poems contain numerous literary, Biblical, historical and mythological references which have to be looked up in reference books and encyclopaedias. *One Word More* contains reference to *Dante*, *Rafael*, *Moses*, *Endymion* etc. *The Grammarian's Funeral* takes us back to the Renasissance.

Again, he is led from one thing to another by his own mental associations and forgets that the reader's associations may be of an entirely different kind.

Then, he is careless in his English and, frequently, clips his speech, giving us a series of ejaculations. As we do not quite understand his process of thought, we must stop between the ejaculations to trace out the connections.

Finally, Browning wrote too much and revised too little. Discussing the defects of Browning's poetry, Dawson says: "In his poetry Browning has put his subtlest and deepest thought, and he *uniformly* puts a higher value on the thought than the method or manner of its expression. With him the sense is more than the sond, the substance is more than the form, the moral significance is more than the rhetorical adornment. He has something to say, semething of infinite moment and solemn import, and he is therefore comparatively careless of how he says it. He is the Carlyle of poetry: the message is everything, the verbal vesture nothing."

The second course of the obscurity of Browning's poetry, according to Dawson, is to be found in the *condensation of his style*. "When *Paracelsus* was published," says Dawson, "it was declared unintelligible, and John Steerling, one of the acutest critics of his day, accused it of 'verbosity'! This criticism filled Browning with a dread of diffuseness, and henceforth he set himself never to use two words when one would do. The result of this resolve is that often he does not use words enough to express his meaning. He uses one word, and expects his reader to supply two. It is this that makes *Sardello* the puzzle it is."

Q. 23. Describe Tennyson as a representative poet of the Victorian Age.

Ans. Tennyson enjoyed a thundering reputation during the Victorian Age. Few English poets have enjoyed the almost unbroken success and popularity which came to him. Of all the Victorian poets, he was physically the most like a poet. In a tall, gaunt frame, surmounted by a magnificent head, dwelt a spirit of range and power, sometimes austerely remote and severe,

but capable of feeling and expressing the most intense emotions. He took his high calling with an almost religious seriousness and pursued it with amazing tenseness and persistence. His popularity had roots in a sympathetic understanding of Victorian life. He knew the whole range of the period : he studied science ; he was aware of the religious unrest of the times ; he knew what philosophers were stirring his English contemporaries. He was intensely English. He had little world outlook on contemporary life and art. He lived a noble life and the art and the man was one.

"He has justly been called the representative poet of the Victorian Age. In religion, in morals, in social life, his poetry is a mirror in which we can read the intellectual, moral, social and religious conditions of the period." He was to Victorian England what Spencer had been to England of Elizabeth or Pope to the reign of Queen Anne. As Stopford Brooke has said, "For more than sixty years he lived close to the present life of England as far as he was capable of comprehending and sympathising with its movements."

The ground of Tennyson's claim to be considered as a representative of his age is seen in the lines of thought in those poems which deal with the great problems and paramount interests. *The Princess* deals with a social problem of great importance – the higher education and the true status of woman in society. *In Memoriam* traces the triumph of Faith and Love over Death and the Hope over Doubt. *Maud* "gives a dramatic rendering of the revolt of a cultured mind against the hypocrisy and corruption of a society degraded by the worship of Mammon."

The Victorian England shall ever live in Tennyson's poems. He wrote on all contemporary problems but his approach was always of a prophet. The position of woman in society, the problem of peace and war, the conflict between science and religion and the relation between individuals and the head of the State—all these he wrote about with candour and insight.

Q. 24. Write a short note on Tennyson's attitude to Nature and distinguish it from that of the Romantic poets.

Ans. The first thing that we note about Tennyson is that Nature is not to him what she was either to Shelley or Wordsworth. He nowhere regards Nature as a living presence. He at no time listens for here voice as for the voice of God. To Shelley Nature was love ; to Wordsworth she was thought ; to Tennyson she is neither ; he does not treat Nature as a refuge from the society of man as Byron does ; and, finally, he does not, like Keats, possess the myth-making tendency in regard to the objects of Nature.

"Nature to Tennyson is neither love nor thought : she is law. He is full of the modern scientific spirit. He observes Nature with a tireless fidelity. His pictures of Nature are drawn from actual observation. Once he asked Miss Thackery 'to notice whether the skylark did not come down sideways on the wing.' This is indicative of his habit to observe closely, minutely and accurately. He tells us what he precisely sees with the result that his poetry always surprises us by the vivid accuracy of his description.

One noteworthy point that distinguishes him from the poets of the Romantic revival (Wordsworth, Coleridge, Byron, Shelley, Keats) is that he shows his awareness of the ugliness of Nature also. While the Romantic poets thought Nature to be beneficent and soothing only, Tennyson was influenced by the theory of evolution. He knows that Nature cares neither for the single life nor for the type (*In Memoriam*) and that Nature is "red in tooth and claw with ravine," even though he ultimately comes to the belief that Nature fulfils a Divine mission in spite of the ugliness and cruelty in her. Thus Tennyson regards Nature neither as love (like Shelley) nor as thought (like Wordsworth) but as a process of law ; of course, fulfilling not a blind course but a Divine Purpose.

CLASS NOTES ON "THE DEVIL'S DISCIPLE"

(*By G B. Shaw*)

1970—1971

CHARACTERS کردار

1. Richard Dudgeon	۱ - ایک خود سر نوجوان
2. Timothy Dudgeon	۲ - اُس کا باپ
3. Mrs. Dudgeon	۳ - اُس کی ظالم ماں
4. Essie	۴ - رچرڈ کی چچا زاد بہن
5. Christy	۵ - رچرڈ کا بیوقوف بھائی
6. Anthony Anderson	۶ - ایک پچاس سالہ پادری
7. Judith	۷ - پادری کی نوجوان بیوی
8. Major Swinden	۸ - انگریز فوجی افسر
9. General Burgoyne	۹ - مشہور انگریز جرنیل

مختصر کہانی

پہلا ایکٹ

(زمانہ 1777ء جب کہ امریکہ کی نو آبادیاں آزادی کے لئے جد و جہد کر رہی تھیں - انگریز اس آزادی کی لہر کو سختی سے دبانا چاہتے تھے) -

پیٹر ڈوجون (Peter Dudgeon) ایک امریکن امن پسند شہری تھا - اس شخص کو انگریز جرنیل نے سپرنگ ٹاؤن میں باغی قرار

دے کر پھانسی دے دی تاکہ دوسرے شہریوں کو عبرت حاصل ہو۔ پیٹر کا بھائی Timothy پھانسی کے وقت وہاں موجود تھا۔ اس کے دل پر بھائی کی موت کا اس قدر اثر ہوا کہ وہ صدمہ کی تاب نہ لاتے ہوئے فوت ہو جاتا ہے۔ اس شخص کی موت کی خبر اُس کی بیوی مسز ڈوجون کو دی جاتی ہے۔ اس کے ساتھ ہی اُس کو بتایا جاتا ہے کہ اُس کے خاوند نے مرتے ہوئے وصیت کی تھی کہ اُس کی ساری جائداد اُس کے بیٹے رچرڈ کو دے دی جائے۔ اُس کا حال سن کر بے حد افسوس ہوتا ہے، کیونکہ اُس کا لڑکا نالائق ہے۔ اور سارے علاقے میں بد قماش مشہور ہے۔ پادری اینڈرسن اس کی بیوی اور رچرڈ کے دیگر رشتہ دار بمعہ وکیل مسز ڈوجون کے گھر آتے ہیں اور مرحوم ڈوجون کی وصیت کو پڑھتے ہیں۔ اس کے بعد سب لوگ اپنے اپنے گھروں کو چلے جاتے ہیں۔

دوسرا ایکٹ

پادری اینڈرسن اور اس کی بیوی جیوڈی اپنے گھر میں بات چیت کر رہے ہیں اسی دوران میں اینڈرسن اپنی بیوی کو بتاتا ہے کہ وہ رچرڈ کو خطرے سے آگاہ کرنے کے لئے اس کے گھر گیا تھا۔ جیوڈی یہ بات سن کر سخت ناراض ہوتی ہے کیونکہ وہ سمجھتی ہے کہ اُس کے خاوند کو رچرڈ جیسے اوباش شخص کے گھر ہرگز نہیں جانا چاہئے۔ تھوڑی دیر میں رچرڈ وہاں آ جاتا ہے۔ ابھی وہ بات چیت میں مصروف ہیں کہ رچرڈ کا بھائی کرسٹی وہاں آ جاتا ہے۔ اور اینڈرسن کو بتاتا ہے کہ اس کی ماں سخت بیماری کی حالت میں آسے بلا رہی ہے۔ اینڈرسن رچرڈ کو اپنے گھر میں چھوڑ کر مسز ڈوجون کی عیادت کے لئے چلا جاتا ہے۔ اور جاتے ہوئے رچرڈ کو تاکید کرتا ہے کہ وہ اس کی واپسی تک اس کے گھر میں موجود رہے۔ اینڈرسن کی غیر موجودگی میں اُس کی بیوی رچرڈ کو چائے پلاتی ہے مگر اُسے اوباش

سمجھتے ہوئے اُس سے دور رہتی ہے - تھوڑی دیر کے بعد وہاں چند فوجی آتے ہیں اور رچرڈ کو اینڈرسن سمجھتے ہوئے گرفتار کر لیتے ہیں - اینڈرسن کی بیوی فوجیوں سے بات کرنا چاہتی ہے - مگر رچرڈ اُسے ٹوک دیتا ہے اور خوشی خوشی فوجیوں کے ساتھ جانے کے لئے آمادہ ہو جاتا ہے - فوجی رچرڈ کو موقع دیتے ہیں کہ وہ اُن کے ہمراہ جانے سے پہلے اپنی بیوی سے مل لے - (دراصل وہ یہ سمجھتے ہیں کہ مسز اینڈرسن رچرڈ کی بیوی ہے) قصہ مختصر رچرڈ جانے سے پہلے اینڈرسن سے ملتا ہے اور بڑے اعلیٰ کردار کا مظاہرہ کرتا ہے اور جیوڈی کو مشورہ دیتا ہے کہ وہ اپنے خاوند کو کچھ نہ بتائے بلکہ اُسے مشورہ دے کہ وہ اپنی جان بچانے کے لئے بھاگ جائے - مسز اینڈرسن رچرڈ کے اعلیٰ کردار سے بہت متاثر ہوتی ہے - وہ رچرڈ کا بوسہ لیتی ہے - اور بیہوش ہو جاتی ہے - رچرڈ اس کی پروا کئے بغیر فوجیوں کے ساتھ چلا جاتا ہے - رچرڈ کے جانے کے بعد اینڈرسن گھر آتا ہے - بیوی کو ہوش میں لاتا ہے اور اس وہم میں مبتلا ہو جاتا ہے کہ رچرڈ نے اُس کی بیوی کی عصمت لوٹ لی ہے - تھوڑی دیر کے بعد اس کی بیوی اُسے تمام حالات بتاتی ہے - بیوی کا خیال ہے کہ اُس کا خاوند اینڈرسن رچرڈ کی جان بچانے کے لئے جائے - لیکن جب وہ اپنی بیوی پر یہ ظاہر کرتا ہے کہ وہ اپنی جان بچانے کے لئے باہر جا رہا ہے تو وہ بے حد مایوس ہو جاتی ہے - اُسے اپنے خاوند سے نفرت ہو جاتی ہے - وہ سمجھتی ہے کہ اُس کا خاوند بڑا ذلیل انسان ہے جو اپنے محسن کی جان بچانے کے لئے تیار نہیں ہے -

تیسرا ایکٹ

دوسرے دن صبح کے وقت جیوڈی (مسز اینڈرسن) رچرڈ کو

ملنے جیل میں جاتی ہے - جیوڈی کی شکل و شباہت سے ظاہر ہوتا ہے کہ وہ رات کو بالکل نہیں سو سکی - جیل کے سپاہی جیوڈی کو بتلاتے ہیں کہ رچرڈ بڑے مزے میں ہے اور یہ جانتے ہوئے کہ اسے پھانسی دی جائے گی وہ بڑا خوش و خرم ہے - جیوڈی پر رچرڈ کے بلند کردار کا بڑا اثر ہوتا ہے - وہ سمجھتی ہے کہ رچرڈ ایک مرد مجاہد ہے جو موت سے قطعاً نہیں گھبراتا - رچرڈ سے مل کر جیوڈی کے دل میں رچرڈ کے لئے بے پناہ عقیدت پیدا ہو جاتی ہے - قصہ مختصر فوجی عدالت کی کاروائی شروع ہوتی ہے اور جیوڈی عدالتی کاروائی سننے کی اجازت لے لیتی ہے - دراصل وہ ایک سپاہی کو رشوت دے کر عدالت میں موجود رہتی ہے - عدالت کی کاروائی کے دوران جرنیل برجوئین اور رچرڈ کے درمیان نوک جھونک ہوتی ہے - فوجی عدالت رچرڈ کو موت کی سزا دیتی ہے - جیوڈی عدالت کو بتلا دیتی ہے کہ فوجی سپاہی پادری اینڈرسن کی بجائے رچرڈ کو گرفتار کر لائے ہیں - مگر فوجی عدالت اپنا فیصلہ بدلنے کے لئے تیار نہیں ہے - وہ رچرڈ کو پھانسی پر لٹکانا چاہتے تھے -

رچرڈ کے گلے میں پھانسی کا پھندا ڈالا جاتا ہے - اب پادری اینڈرسن وہاں آتا ہے اور فوجیوں کو ان کی غلطی کا احساس دلاتا ہے کہ انہوں نے اس کی بجائے رچرڈ کو گرفتار کر رکھا ہے - فوجی اینڈرسن کو گرفتار بھی نہیں کر سکتے کیونکہ وہ امریکی فوج کے نمائندے کی حیثیت سے یہاں آیا ہے اور اس کے ذمہ یہ کام لگایا گیا ہے کہ وہ انگریز فوجی افسروں سے صلح کی شرائط طے کر لے - قصہ مختصر رچرڈ پھانسی سے بچ جاتا ہے اور انگریز فوجی افسران حیران پریشان کھڑے رہ جاتے ہیں -

Introduction

The American War of Independence is in progress. The American colonies haven risen against the British rule. The passion have roused up to the shooting point. The English are trying to suppress the rebellion and maintain British dominion. The Americans are fighting for defence of liberty. They are offering resistance to tyranny and are prepared to make any sacrifice on the altar of the Rights of Man. While the struggle is going on, both sides, the women sit up all night for the fresh news.

ACT-WISE SUMMARY

Act I

Mrs Dudgeon of New Hampshire is sitting in a room of her farm-house on the outskirts of the town of Websterbridge. She is an elderly woman with a religious bent of mind. The men of the house are all away and she is alone in her house waiting for the news. She has not been able to sleep during the whole night.

Mrs. Dudgeon is not alone in the house. A girl called Essie is also in the room. She is a wild, timid girl of sixteen. She is the illegitimate daughter of her husband's brother, Peter Dudgeon. After the execution of Peter Dudgeon, the girl has been sent to Mrs. Dudgeon.

While Mrs. Dudgeon is sitting in her room, her second son Christy arrives and breaks the news of the death of his father. Mrs. Dudgeon is greatly shocked to receive the terrible news of the death of her husband. She is upset and confused. She criticises her dead husband for having attended the execution of his brother, Peter. In fact Peter Dudgeon was hanged as a rebel. His brother, Timothy (husband of Mrs. Dudgeon) attended the execution of his brother, broke down and died.

Anthony Anderson, a shrewd priest, arrives and tries to console Mrs. Dudgeon on the death of her husband. Then he talks about the new will which her husband had

made on his death-bed. Now, Mrs. Dudgeon is greatly annoyed for her husband had made a will in her presence according to which everything was to go to her after his death. But the new will, as pointed out by Anthony Anderson, recognises Richard Dudgeon, the eldest son, as the master of the property of his father. To Mrs Dudgeon, her son, Richard is a sinner for he is a smuggler and lives with gypsies. When she learns that her husband has given all his property to Richard, she becomes furious, she thinks that injustice has been done to her.

A lawyer and the relatives arrive there. Richard Dudgeon also comes there. The lawyer reads the will in the presence of all. Whereas Richard feels happy to hear the will, his mother Mrs Dudgeon is disturbed, but she is helpless because the law protests her son, Richard against her wishes.

In the course of his conversation with Essie, Richard tells her that he is devil's disciple because he has always been inspired by him.

Act II

Priest Anthony Anderson and his wife are leading a very peaceful life. They have no children nor they have poultry, pigs or cattle.

Priest Anderson enters his house. Now, his wife asks him if there is any danger. Anderson replies : "In this world, there is always danger for those who are afraid of it." In the course of his conversation, Anderson tells his wife that he had paid a visit to Richard to warn him of the imminent danger. His wife criticises him for paying a visit to a sinner like Richard. He explains to her that it is being felt that Major Swinden is likely to kill the notorious rebels. He also tells her that people think that Major Swinden is going to arrest and then kill Richard Dudgeon.

Richard comes to meet Anthony Anderson. Now, Anderson warns him about Major Swinden's gallows and

asks him to run away from the town for his life. Richard brings home to Anderson that he is also in danger of being arrested and condemned to death. While they are engaged in conversation, Christy comes there. Christy is the brother of Richard. He informs Richard that their mother is seriously ill and has called Mr. Anderson. Now, Anderson makes preparations to leave the house, but asks Richard to stay on till his return.

In the absence of Anderson, his wife serves tea to Richard in a very formal manner. After a short time, a police party comes and arrests Richard. The police party takes him for Anderson for the leader announces : "Anthony Anderson, I arrest you in King George's name as a rebel." Anderson's wife wants to teli the policemen that he is not Anderson. But Richard looks up quickly at her with a face of iron so that she frets and shudders with fear.

Richard courts arrest in a very brave manner. He behaves as if he were Anderson. The Sergeant allows him to meet his wife (The Sergeant thinks that he is Anderson, therefore he gives him a chance to meet his wife). Anderson comes near Mrs Anderson and advises her to ask her husband to leave the town immediately to save his skin. Mrs. Anderson is confused for she cannot reconcile with the situation. She cannot believe that a sinner like Richard could lay down his life for the sake of her husband. For the first time, she learns to respect him. She wants to reveal the truth to the soldiers, But Richard does not allow her to do so. He demands a kiss from her. She kisses him and becomes unconscious. Richard asks the soldiers to take him away before she comes to herself.

After the departure of the soldiers and Richard, Anderson comes there and is amazed to see his wife unconscious. He thinks that Richard has outraged her modesty in his absence. When his wife recovers her senses, he tries to console her. She tells him the facts as to how the police have arrested Richard in his place. She also gives the message of Richard to him that he must

run away to save his life. Now, Anderson makes preparations to run away for his life. His wife does not like the attitude of her husband. She wants that her husband must go and save the life of Richard who is going to lay down his life for his sake. Learning that her husband is going to run away for his life, she begins to hate him, Soon, Anderson goes away leaving his wife in a fix. She does not know that her husband has accepted the challenge.

Act III

Richard is being tried by the military court. Before the trial Judith (Mrs Anderson) comes to tell him about her husband's cowardice and to thank him for his heroism. Judith is very well disposed towards him. There is a curious one, sided love scene. During the trial, Judith tells them that Richard is not her husband. Christy confirms that his real brother Richard is standing trial in the military court. General John Burgoyne realises that they have arrested Richard in place of Anderson the Minister. But that makes no difference : he is to be hanged. Richard has the rope around his neck ready to be hanged. Soon, Anderson arrives there with a safe conduct. He has been empowered on behalf of the American army to make terms for the evacuation of the town by the British and Richard is saved. The Minister forces home the moral in the true spirit of melodrama.

CHARACTERS OF THE PLAY

1. *Character of Mrs Dudgeon*

Mrs Dudgeon is the wife of Timothy Dudgeon. She is an elderly lady. She is very religious so that she is respected in the neighbourhood. She is a regular visitor of the Presbyterian Church.

A Cruel Woman. Mrs Dudgeon is a cruel woman. She illtreats her children. She turns out her young son, Richard with the result that he becomes a rogue. He becomes a smuggler and lives with gypsies. She never

tries to reform his son. Before Essie, she sums up the character of her son and says : "But he is a smuggler; and he lives with gypsies ; and he has no love for his mother and his family ; and he wrestles and plays games on Sunday instead of going to church. Never let him into your presence, if you can help it, Essie ; and try to keep yourself and all womanhood unspotted by contact with such men." From these lines, it is clear that she is a Puritan and is not prepared to tolerate her son for he is not a regular visitor of the church. She hates her son from the core of her heart. When she learns that her husband has left all his property to Richard, she feels very badly about it. She cries and wails. She curses her stars but is helpless because her husband made a new will before his death.

She is a very religious woman, therefore she hates Essie for she knows that she is the illegitimate child of Peter Dudgeon. When Essie comes to live with her after the execution of her father, she illtreats her. She does not allow her to sleep properly.

A miserable creature. She is a miserable creature. If we look deep into her speech here and there in the play, we can very easily know the cause of her misery. She confesses that she was in love with Peter Dudgeon and that she was married to Timothy Dudgeon against her wishes. On the death of her husband, she says to Christy, "Well, I do think this is hard on me—very hard on me. His brother, that was a disgrace to us all his life, gets hanged on the public gallows as a rebel ; and your father, instead of staying at home where his duty was, with his own family, goes after him and dies, leaving everything on my shoulders. After sending this girl (Essie) to me to take care of, too ! It is sinful, so it is : downright sinful."

A possessive creature. Mrs Dudgeon is a very possessive creature. She dictates everybody the home. She abandons her son Richard. She tells Anderson, "Well, I am Richard's mother. If I am against him who has any right to be for him ?"

On being informed that her husband had made a will according to which Richard is likely to inherit all the property of his father, she feels uneasy. In a fit of anger, she says to Anderson, "He had nothing of his own. His money was the money I brought him as my marriage portion. It was for me to deal with my own money and my own son. He dare not have done it if I had been with him ; and well he knew it. That was why he stole away like a thief to take advantage of the law to rob me by making a new will behind my back."

2. Character of Richard Dudgeon

Richard Dudgeon is a young man of ill repute. He is unpopular with everybody. His mother has turned him out for being a rogue. In the beginning, he appears to be a very headstrong person who cares for nobody in the world. His mother has a very poor assessment about him. She calls him a sinner and a smuggler.

He is certainly the best looking member of the family; but his expression is reckless and sardonic. When he takes interest in the welfare of Essie, his mother asks him to leave her house ; on this, he asserts and says, "How do you know it is your house until the will is read ?"

A proud fellow. Richard is a proud fellow. He is proud of his bad society. On one occasion he says, "I was brought up in the other service ; but I knew from the first that the Devil was my natural master and captain and friend. I saw that he was in the right, and that the world cringed to his conqueror only through bear. I prayed secretly to him :and he comforted me and saved me from having my spirit broken in this house of children's lears. I promised him my soul, and swore on oath that I would stand up for him in this world and stand by him in the next."

A true patriot. Richard is a true patriot. His uncle has been hanged by the British military officers. He has learnt through experience that more and more sacrifices are necessary to save the country.

When the soldiers enter the house of Anderson and arrest him as Anderson, he shows a very high morale. He does not care to correct the soldiers that they are mistaken, but instead courts arrest in a very bold manner. His bold behaviour perplexes even Mrs Anderson. She wants to tell the soldiers that he is not Anderson, but he does not allow her to speak.

He knows that he is going to be hanged in place of Anderson, but he does not care. He exhibits great courage. Obviously, he is a member of the patriotic gang. He, therefore, wants to save the life of Anderson. He knows that the English will not spare him. Under the circumstances he wants to lay down his life as early as possible. As a rebel, he wants to become a martyr. He is proud of being an American and considers it his duty to save the American colonies from the English yoke.

A dare devil. Indeed, he is a dare devil who is not afraid of any body. When tried by the military court, he tells Swinden in a very rude manner, "*I am aware, Sir, that His Majesty King George the Third is about to hang me because I object to Lord North's robbing me.*" It is a very offensive speech and is enough to offend Swinden. Time and again he offends the British military officers who are trying him for treason. His undaunted courage makes a very good impression on Mrs Anderson who begins to adore him.

Richard sticks to him mission till the end. In the jail, he behaves cheerfully so that a sentry tells Judith that he had slept like a child in the cell and had made a rare good breakfast. From this report, it is clear enough that Richard is not all afraid of death. Aagain, he wants to lay down his life in a very peaceful manner.

When the time for his execution comes, he becomes excited and tells Burgoyne that his watch is two minutes slow by the Town Clock. In fact. he wants to be hanged immediately. Again, this shows indomitable courage. Anderson comes to save his life, but he has shown his mettle by now.

3. Character of Anthony Anderson

Anthony Anderson is a Presbyterian priest of fifty. He is a strong, healthy man with a thick neck : and his keen, cheerful mouth cuts into somewhat fleshy corners.

We first see him in the first Act when he tries to console Mrs Dudgeon on the death of her husband. From his conversation, it appears that he is a very polite and courteous fellow. We learn from Mrs Dudgeon that he has married for love.

A true missionary. Indeed Anthony Anderson is a true missionary. He stads for truth and justice. He comes with the lawyer and the relatives of Timothy Dudgeon to read the will. When Mrs Dudgeon grumbles over the new will of her husband, he tries to bring home to her the legal aspect of it. He wants tha the last will which Timothy Dudgeon made on his death-bed must be honoured.

Then, we meet him in his home in Act II. He enters his house and begins to talk to his wife who has all this time been worried. He tries to soothe her and asks her to muster courage.

A fearless person. Anthony Anderson is a frearless fellow. When his wife is worried because of the fighting that is going on between the English and American armies, he comforts her and says, "My dear, in this world there is always danger for those who are afraid of it."

He knows that the English have spotted him as a rebel. He has been informed by Richard that he is in danger, but he does not care. He freely moves about. When he receives a message from Mrs Dudgeon he immediately reponds, not caring for his life. When he returns, he is confused to find his wife unconscious. He thinks that Richard has outraged the modesty of his wife. Soon, he learns a different story of the arrest of Richard in his place. He leaves the house. Now his wife misunder-

stands him. She thinks that her husband is running away to save his life. But the fact remains that he has accepted the challenge. The priest becomes a soldier in the hour of trial. He actually takes part in the battle. Again, he is conscious enough to save the life of Richard who is going to be hanged. In the nick of time, he arrives as a representative of American army. Now, he is a man of action. He is a captain in the American army. His wife realises his worth for the first time. She has been labouring under the impression that her husband is a coward fellow. In the end, she is obliged to revise her opinion.

4. Character of Mrs. Anderson

Mrs Anderson is a young, pleasant woman. She has no children. She is leading a very peaceful life with her husband. In the II Act, we find her receiving her husband very warmly. It seems that her husband is a tower of strength to her. In the second Act Anthony Anderson leaves her in the company of Richard. Anderson asks Richard to stay in his house till his return. Mrs Anderson serves tea to Richard. Now, Richard praises the fine atmosphere of their house and remarks that if any stranger came in he would take them for husband and wife. Mrs Anderson does not appreciate the remark and says, "I would rather have a husband whom everybody respects."

From this remark, we can easily follow that she hates Richard for his bad reputation.

Slowly and gradually, she has to revise her opinion about him. This is when Richard courts arrest in place of Anderson. He rises in her esteem all the more when she finds her husband running away for his life. Now, she begins to hate her husband for being a coward. She thinks that it is the duty of her husband to offer himself before the military officers and tell them that they have arrested a wrong man. She even goes to jail to meet Anderson. She is greatly impressed by his undaunted courage and behaviour ; on being informed that Richard

has slept well, she begins to worship him. She is impressed by his courage and sense of sacrifice which he is going to make. For her, he is a great hero who keeps his mouth shut. She reveals the truth before the military court. She is all the more worried to learn that the English officers are not going to spare the life of Richard even after learning about the truth. She bribes a soldier so that she may be allowed to see the execution of her hero. Her husband arrives in time to save the life of Richard. It is now that she sees the real character of her husband. Thus, she begins to love her husband again with a new vigour.

IMPORTANT QUESTIONS

Q. 1. Define a Melodrama. Do you think that Devil's Disciple is a melodrama ?

Melodrama is a variety of drama, commonly romantic and sensational with both song and instrumental music interspersed ; hence, any romantic and sensational drama, typically with a happy ending. The definition of melodrama fits The play The Devil's Disciple.

The play The Devil's Disciple is sensational through and through Romantic means imaginary and strange. In the first place, Richard behaves in a strange manner. After the death of his father, Richard enters the house of his parents where the will (وصیت) of his father is to be read. There, he boalts (شیخی بگھارنا) of being the Devil's Disciple. He points out the defects of his relatives. But when the soldiers come to arrest Mr. Anderson, he offers himself for arrest in place of Anderson. He deceives the soldiers by giving them the impression that he is Anderson. He is even prepared to lay down his life in place of Anderson.

In the beginning, Judith the wife of Anderson hates Richard for being a sinner. But when Richard courts arrest in place of Anderson, she falls in love with him. But he tells her very frankly that he is not going

to make this sacrifice for her sake but for the sake of his principles. She is amazed to see his strange behaviour because a sinner cannot be expected to make such a sacrifice of losing his life in place of another man.

In the jail, Richard remains composed. A sentry tells Judith that he had slept like a child in the cell and had made a rare good breakfast. This behaviour is equally strange.

When Richard is tried by the military court, he makes a very annoying speech. When the time for execution comes, he shows uneasiness. He wants to be hanged immediately. This event has a sensation of its own.

Like a true melodrama, this play is full of sensational note. When Richard is going to be hanged, Judith asks him to reveal his identity but he remains firm. We are sure that Richard is going to be hanged. Our heart begins to beat fast. The rope (رسی) is put around his neck. At the nick of time Anderson comes and life of Richard is saved. It is a happy end. Thus, the play proves to be a true melodrama.

The play has a happy ending, Richard is happy to find himself free. Anderson, too is happy to save Richard from the jaws of death. All the rebels are happy because their mission has been successful. The Americans feel that they have won freedom from the foreign rule. Even Judith is overwhelmed with joy to see both Richard and Anderson safe.

All this discussion leads us to the conclusion that 'The Devil's Disciple' is a melodrama.

Q. 2. Show that the play "The Devil's Disciple" is a play for Puritans.

Or

What is the theme of the play, "The Devil's Disciple."

Or

Show that "The Devil's Disciple" is a problem play."

Ans. Let us try to know the meanings of the Purittans. In the 16th century, all those people who held extreme protestant views were called puritans. They wanted to reform the old Roman Catholic church. In the modern times, the word Puritan is applied to any person who is governed by stric moral standards.

The Devil's Discipl is a play for paritan's it exposes. the real nature of the Puritans. He shwos their defects. To Shaw, the puritans are pretenders. They pretend to be extremely religious, but in practice they donot practice the principles of religion. For instance, Mrs Dudgeon is a religious lady. Religion demands kindness, but she has become cruel and inhuman. She illtreats Essie. She condemns her children and says, "A nice comfort are my children to me ! One son a fool, and the other a lost sinner that left his home to live with smugglers and gypsies and villians, the scum of the earth." Shaw does not mock religion but the way, it is practised. He shows that Mrs Dudgeon lacks the kind feelings which is the essence of religion.

Judith is the wife of Anderson the priest. She is also a religious lady. She has learnt to hate all those people who are not religious. She hates Richard. When Anderson invites Richard, she resents it and says, "Oh, I pray that he may not come." She calls Richard a villain. But when Richard courts arrest in place of her husband, she changes her mind. She no longer hates him, but begins to adore him. She wants to save him at any cost. Now, she has kind feelings for Richard. This is what Shaw preaches to the puritans. They should not be unkind to the non-puritans, but show sympathy towards them.

Richard is a bad egg in the eyes of people. Every body hates him. His mother calls him a sinner and curses him on her death-bed. No doubt, Richard possesses all the bad qualities of a wicked fellow. He does not believe in the conventional religion. He lives with the gypsies and smugglers. He ridicules the religion that is

dry and narrow. But he possesses a good nature.. Though he calls himself the Disciple of Devil, yet he behaves like a true gentleman throughout the play. He is prepared to lay down his life for the freedom of his county. He courts arrest in place of Anderson. He knows that he is going to be hanged, but he shows great pluck and courage. In short, Richard proves to be a better man than the so called pious puritans. Shaw aims at exposing the puritans who are outwardly pious but often inwardly impious. Richard is not a finished scoundrel. This name is given to him by those who have faith in the customary formulae for respectable conduct. But his real nature is seen when he cheerfully offers his life to save the honour and freedom of his country. He stands firm as a rock in his principles of right behaviour. He is about to be hanged, when Anderson comes to his rescue. Anderson finds out the great worth of a non-puritan. Anderson is greatly impressed by the character of Richard and openly declares that a man is respected for his conduct and not for his narrow religious principles that make him intolerant and arrogant. How aptly he says, "So I am starting life at fifty as captain Anthony Anderson of the Springtown militia, and the Devil's Disciple here will start presently as the Reverend Richard Dedgeon, and wag his tail in my old pulpit, and give good advice to this silly sentimental wife of mine."

According to Shaw, the puritans are hypocrites (منافق). Mrs Dudgeon is very shallow. She judges herself as a religious woman according to her own yardstick (پیمائش). She believes in show. She is a pretender. Mr William, the uncle of Richard has been a drunkard but pretends to be a good man. Bult Richard is differently made. He possesses good nature. He is essentially good, but he poses to be a wicked fellow.

Richard is the mouth piece of Shaw. It is through his character that Shaw preaches that respect deserved by a man is independent of his narrow and generally accepted principles of religion.

Q. The play "The Devil's Disciple" is anti-romantic. Discuss.

OR

Write a note on G.B. Shaw's realism, with special reference to his play, The Devil's Disciple."

Ans. Realism means to show things as they are/or as they appear on the stage. Anti-romantic play means a play which does possess an exaggerated or a story of love and adventure. From these definitions it follows that the play "The Devil's Disciple" is both anti-romantic and full of realism.

G.B. Shaw a realist because he shows the society and its manners as they appear. Unlike the imaginary world, we have practical problems before us. He presents a society of puritans to us. All these puritans are very rigid. They have a yardstick of their own to judge their morality. They are very formal in their behaviour. They preach religion, but are very severe in their dealings with others.

Mrs Dudgeon is a puritan. She pretends to be a very religious woman. She is very proud of being virtuous. She hates all others for being less religious or she judges them on her standard and hates them as being irreligious. She knows no mercy for others because she lacks the kind feelings.

In the play, The Devil's Disciple, Shaw projects his theory that faith in a certain creed is not a true religion. He attaches more importance to the actions (اعمال) of the people. Mrs Dudgeon pretends to be a pious woman, but she cannot show sympathy and love for Essie. She hates Essie because she is an illegitimate (ناجائز) child. Again, Mrs Dudgeon develops hatred for her son Richard. The result is that he becomes a rebel. It is a a hard fact that it is because of her harshness, Richard revolts and mixes with gypsies and gamblers.

In the eyes of Shaw, Mrs Dudgeon is a hypocrite (منافق). He, therefore, exposes her real nature. Mrs. Dudgeon wants to punish Essie for the sins of her father. Again, she is not sorry at the death of her husband. She abuses and curses him. Her behaviour is against the spirit of religion. Religion makes a demand on a person to be kind, generous, selfless and considerate. Unfortunately, she does not possess these qualities. Shaw wants to bring home to us that Mrs Dudgeon has a business attitude in life. She conducts herself properly because she wants to be rewarded in the next world. She denies all the pleasures of life in the world in the hope to be rewarded in the next world.

Richard is the mouthpiece of G.B. Shaw who believes in goodness for its own sake. If he is prepared to lay down his life, it is not in the hope of getting any reward. He has a higher aim of getting freedom for his country. Shaw has drawn a contrast between the puritan and wicked. The puritan turns out to be wicked and the so called wicked proves to be good and noble.

Model Explanations with Reference to the Context of A Few Important Passages

1: Well, I do think that is hard on me—very hard on me. His brother, who was a disgrace to us all his life, gets hanged on the public gallows as a rebel, and your father instead of staying at home where his duty was, with his own family, goes after him and dies, leaving everything on my shoulders. After sending this girl to me to take care of, too. It is sinful, so it is : They are downright sinful.

Reference. These lines have been taken from the play, "The Devil's Disciple" written by G.B. Shaw.

Explanation. Mr Peter Dudgeon has been hanged for being a rebel. His sister-in-law, Mrs Dudgeon condemns him for having brought a disgrace to her family. She also curses her husband who went to see the execu-

tion of his brother, Peter and died of a shock (صدمہ). Since she has to look after the house, she is upset. Then, she has to look after the illegitimate child of Mr Peter which is very hard on her.

2. My heart belonged, not to Timothy, but to that poor wretched brother of his that has just ended his days with a rope round his neck-aye to Peter Dudgeon.

Reference. These lines have been taken from the first act of "The Devil's Disciple" by G.B. Shaw.

Explanation. After the death of Mr Timothy Dudgeon, Mr Anderson comes to console (ڈھارس دینا) his wife. On this occasion, she tells him frankly that in fact she liked her husband's brother Peter Dudgeon who has been hanged because of being a rebel. She wanted to marry Peter, but she was dissuaded (باز رکھنا) from it by the priest.

3. You are too young to know what it is to be a bad man. But he is a smuggler; and he lives with gypsies; and he has no love for his mother and his family; and he wrestles and plays games on Sundays instead of going to church. Never let him into your presence, if you can help it; Essie and try to keep yourself and all womanhood unspotted by contact with such men.

Reference. These lines have been taken from G.B. Shaw's play, "The Devil's Disciple."

Explanation. Judith is the wife of Mr Anderson the priest. She calls on Mrs Dudgeon for condolence. While Mrs. Dudgeon goes inside, she gets a chance of talking to Essie. She tells Essie that Richard is a bad fellow, therefore, she should avoid his company. She further warns her that Richard is a smuggler and lives with the gypsies.

4. It is all strange to me. I can see the beauty and peace of this home; I think I have never been more

at rest in my life than at this moment ; and yet I know quite well I could never live here. It is not in my nature. I suppose, to be domesticated. But it is very beautiful ; it is almost holy.

Reference. These lines have been taken from G.B. Shaw's play, "The Devil's Disciple."

Explanation. When Richard goes to meet Mr. Anderson at his request, the later is called by Mrs. Dudgeon who has fallen ill. He asks his wife to entertain Mr Richard with tea in his absence, Richard goes away. Now, his wife Judith resents the presence of Richard in her house because she considers him to be a sinner.

In the given lines, Richard praises the house of Anderson for its peaceful atmosphere. He compares his own life with the life of Mr and Mrs Anderson. To him, Mr and Mrs Anderson are leading a wonderful life. It is his desire to stay in the peaceful house of Mr Anderson for ever.

5. Never mind. never mind, my dearest dear : it was my fault, Come ; you are safe now : and you are not hurt, are you? [He takes him arm from her to see whether she can stand). There : that is right, that is right. If only you are not hurt, nothing else matters.

Reference. These lines have been taken from the play, "The Devil Disciple" written by G.B. Shaw.

Explanation. When the soldiers take away Richard as a prisoner in place of Anderson, Judith the wife of Anderson becomes unconscious. On his return, Anderson finds her lying on the floor. He smells some foul play. He thinks that Richard has molested (بدمعاشی کرنا) her. He accuses himself for leaving Richard in his house. He encourages his wife to speak out the truth. He is only concerned about her.

6. For me ! (His first clinch ; his neck thickens ; his face reddens ; the fleshy purses under his eyes be-

come injected with hot blood ; the man of peace vanishes, transfigured into a choleric and formidable man of war. Still, she does not come out of her absorption to look at him : her eyes are steadfast with a mechanical reflection of Richard's steadfastness).

Explanation. Anderson returns home and finds his wife lying unconscious on the floor. After sometime, his wife, Judith recovers her senses. She tells her husband how Richard has courted arrest in his place. This news alarms him: He becomes very angry. He no longer appears to be a priest. Instead, he looks like a warrior. His personality is transformed. He is a different man altogether. His wife has not completely recovered her senses.

7. They would not spare me ; and it would spoil half his chance of escaping. They are determined to cow us by making an example of somebody on that gallows today. Well, let us cow them by showing that we can stand one another to the death.

Reference. These lines have been taken from the play "The Devil's Disciple," write by G. B. Shaw.

Explanation. These lines show the feelings of Richard. When Judith (Mrs Anderson) asks him to reveal the truth that he is not Anderson, he tells her frankly that this disclosure will not save him because the British are against all the rebels. They are against the Americans and want to hang them one after the other. To him, the court of Inquiry is only a myth to deceive the people. According to him all the Americans should join heads to make more and more sacrifices so that they may be able to sen back the British to England.

8. It is in the hour of trial that a man finds his true profession. This foolish young man boasted himself the Devil's Disciple ; but when the hour of trial came to him, he found that it was his duty to suffer and be faithful to the death. I thought myself a

decent minister of the gospel of peace ; but when the hour of trial came to me, I found that it was my destiny to be a man of action and that my place was amid the thunder of the captains and the shouting.

Reference. These lines have been taken from the play "The Devil's Disciple" written by G.B. Shaw.

Explanation. Richard has been captured in place of Anderson. He is going to be hanged for being a rebel. Judith comes to the court and declares that he is not her husband. But Richard is not released by Major Swindon. In the meantime, Mr Anderson comes with a safe conduct and saves Richard.

In the given lines Anderson, the priest speaks to General Burgoyne. He tells him that a man discovers his true profession in the hour of trial. Richard always called himself the Devil's Disciple but he has proved himself as noble fellow as a priest. He further tells him that being a priest he could not ever think of being a soldier, but the necessity has made him one. He has now become a captain of the Springtown militia. He asks Richard to become a priest.

CLASS NOTES ON SEVEN SHORT PLAYS

THE STORM

(*By John Drinkwater*)

CHARACTERS—کردار

1. Alice	ایک نوجوان عورت
2. Joan	اس کی بہن
3. Sarah	ایک بوڑھیا (ہمسائی)
4. An old man	ایک بوڑھا آدمی
5. A young stranger	ایک نوجوان اجنبی

اردو خاکہ

ایلس ایک جوان عورت ہے - اس کا خاوند کان میں کام کرتا ہے - ایک دن وہ کان میں کام کرنے جاتا ہے مگر واپس نہیں آتا کیونکہ وہ طوفان میں گھر جاتا ہے ایلس اور اس کی بہن گھر پر موجود ہیں اور ایلس کے خاوند کے گھر واپس نہ لوٹنے کی وجہ سے پریشان ہیں - ایلس پر امید ہے اور اسے یقین ہے کہ اس کا خاوند ضرور صحیح سلامت گھر واپس لوٹ کر آئے گا لیکن اس کی بہن نا امید ہے اور بہن کی ڈہارس بندھانے کی بجائے اسے پریشان کرتی ہے - کئی لوگ ایلس کے خاوند کو تلاش کرنے جاتے ہیں مگر نا امید واپس آتے ہیں -

Summary

Alice is a young, beautiful woman. Her husband works in a quarry. One day, the husband does not re-

turn. As a matter of fact a storm has blown and Alice believes that he has been stuck up in the storm. She is, however, hopeful that her husband must return home quite safe and sound. She advances many reasons in this connection. She thinks that as her husband was brought up in this part of the country, therefore, he knows every nook and corner of the place. She opines that her husband cannot be lost in the hills even in the midst of violent storm. Sarah is an old woman. She thinks that the man must have been killed.

Alice and her sister, Sarah begin to calculate and come to the conclusion that may he return after five hours. The clock strikes nine. Now, Alicc impatiently waits for her husband thinking that it is high time for his arrival. Therefore, asks her sister to heat the cakes to be served on his arrival.

Some men have been sent in quest (تلاش) of the man. One of them, an old man comes back and tells them that his search party has failed to find out the man. This news is shocking for Alice and her sister. Sarah is demoralised and advises her sister to give up all hope for the safety of her husband.

The storm goes on raging outside. After a short time, there is a knock at the door. A man has come. He praises the storm for its beauty and grandeur. He assures Alice that her husband must be alive. The search party brings the sad news that the man has been lost for ever.

POINTS TO REMEMBER

1. Alice and her sister are waiting for the arrival of her husband who has gone to work on a quarry.
2. There is a terrible storm.
3. Alice is hopeful for the return of her husband.
4. Her sister is demoralised.

5. An old man comes and tells Alice that the search party has not been able to find her husband.

6. A stranger comes to their door, praises the grandeur of the storm.

7. The search party returns without finding the man.

8. Alice and others come to the conclusion that the man has been killed.

Questions and Answers

Q. 1. Describe the atmosphere of the play 'The Storms'.

Ans. The One Act Play the Storm presents a strange atmosphere. It presents the story of the poor people who live in a hilly tract of land. A labourer has gone to bring slates from the stone quarry. He is overtaken by a storm. There is a heavy snowfall which is followed by complete darkness. The wife (Alice) of the labourer is extremely worried about her husband. She is certain about the safety of her husband. Her neighbour, Sarah demoralizes her and thinks that her husband must have been killed in the storm.

The storm plays a very significant role in this play. It makes the atmosphere strange and mysterious. It creates a great suspense in the play.

Alice is afraid of the storm. She calls it dangerous. Its howling frightens her. However, she hopes that her husband will come out safe from the storm because he knows every nook and corner of the hills. Sarah believes that the storm is a scourge on mankind and none can escape its fury.

Joan, the sister of Alice is mystified by the storm. Sometimes; she thinks that her brother-in-law will come out safe and sound from the storm. Then she becomes pessimistic and loses hope. The constant presence of three characters, Alice, Joan and Sarah in the play go a

long way to make the atmosphere very strange. They go on talking all the time. Alice is torn by doubt and fear all the time. However, she is hopeful about the safe arrival of her husband. Sarah may be said to be her evil genius. She goes on telling Alice that her husband will never be able to come back alive.

The storm in the play makes the atmosphere mysterious. It is like a character in the play. It shapes the fate of Alice. In the beginning, the storm takes on a personal character. It rages and howls. The wind, the rain and sleet combined with the darkness make the storm look terrible. Again, the missing husband of Alice also presents a mystery. He never comes on the stage, yet his presence is felt because of his absence. Throughout the play, Alice, her sister and Sarah talk about him. They are worried about him. He is absent, yet his character is felt on the stage. It is his absence that makes the atmosphere strange, sad and gloomy.

Q. 2. Describe the character of Alice.

Ans. Alice is the principal character in the play. The play opens with her talk.

In the beginning, we learn through her talk that she is a poor woman and is worried because of the absence of her husband.

Sincere wife

Her husband is a labourer. He works in the mine of slates. He goes to his work but does not return. Now, she is upset and coufused. An old neighbour, Sarah comes to her and tells her boldly that her husband must have been hit by the storm. But she does not accept it. She is hopeful and thinks that her husband must be alive. She shows great anxiety at the absence of her husband because she loves him from the core of her heart. Her love for him is deep so that she is ready to go in search of him. But her younger sister prevents her from doing so.

A responsible wife

Indeed, she is a responsible wife. She thinks that a husband is a precious possession of a wife and the wife can build the character of the husband. Accordingly, she is conscious of her duty and tries to mould his character in her own way. She has made him a social fellow. She looks to his needs and comfort. She has tried to develop good qualities in him. When the husband is at him, she looks after him like a true, faithful wife. She is proud of the fact that she has shaped his character.

A storm in her mind

When her husband is away, there rages a storm in her mind. It means that she is confused and upset. She does not know what to do next. She wants to go out in search of him, but her sister does not allow her to do so. Inspite of being upset, she knows her duties. Though her neighbour tries hard to discourage her and boldly tells her that her husband must have been killed, yet she does not admonish her.

The stranger comes and talks about different things. He talks about the beauty and the grandeur of the storm. It is an offensive language, but she keeps her temper. It shows that she is a brave woman. Her feelings are hurt by the behaviour of the stranger yet she behaves properly.

An imaginative woman

From her behaviour, it appears that she is a romantic woman through and through. She remembers about their love in his absence. She is not prepared to face the hard realities of life. Instead, she tries to deceive herself when she is sure that husband must be alive. All this, while, she lives in the fool's paradise. At the end, she gives way when she learns that her husband has been killed. This is a heavy blow to her.

THE BEAR

(By Anton Techkov)

CHARACTERS—کردار

1. Elena Ivanovna Popova — بیوہ زمیندار عورت
2. Luka — بوڑھا ملازم
3. Grigory Stepanovitch Smirnov — ادھیر عمر کا زمیندار

اردو خاکہ

پوپوا ایک مالدار عورت ہے - زمینوں کی مالک ہے اس لئے کئی لوگ اس کے ساتھ شادی کرنا چاہتے ہیں مگر پوپوا نے شوہر کی موت کے بعد لوگوں سے ملنا ترک کر دیا ہے اور تن تنہا اپنے مکان میں رہتی ہے - لوکا اس کا بوڑھا ملازم ہے جسے اپنی مالکہ کی حالت پر ترس آتا ہے وہ اپنی مالکہ کو سمجھانے کی کوشش کرتا ہے کہ وہ لوگوں کے ساتھ میل جول بڑھائے ورنہ وہ قبل از وقت بوڑھی ہو جائے گی - مگر پوپوا پر اپنے ملازم کی باتوں کا کوئی اثر نہیں ہوتا اور وہ اپنے شوہر کی یاد ہی میں زندگی کے دن پورے کر رہی ہے -

ایک دن لوکا اپنی مالکہ کو زندگی کے نشیب و فراز سمجھا رہا ہے کہ دروازے پر دستک ہوتی ہے- لوکا مالکہ کو بتاتا ہے کہ ایک شخص سمرنوو مالکہ کو ملنے آیا ہے- پہلے پوپوا ملنے سے انکار کردیتی ہے لیکن سمرنوو شور مچانا شروع کردیتا ہے اور پوپوا کو مجبوراً اس سے ملنا پڑتا ہے - اب سمرنوو پوپوا کو بتاتا ہے کہ اس کے خاوند نے چند سال پہلے اس سے کچھ رقم ادھار لی تھی اس رقم کا وہ تقاضہ کرنے آیا ہے - پوپوا وعدہ کرتی ہے کہ وہ رقم چند دنوں کے بعد ادا کر دے گی مگر سمرنوو فوراً ادائیگی کا مطالبہ کرتا ہے - پوپوا پریشان ہو کر کمرہ سے باہر چلی جاتی ہے- مگر سمرنوو چلا چلا کر آسمان سر پر اٹھا لیتا ہے - پوپوا دوبارہ کمرہ میں آتی

ہے اور سمرنوو سے بردباری سے کہتی ہے کہ وہ آرام سے وہاں سے چلا جائے اور کچھ دنوں کے بعد آ کر رقم واپس لے جائے۔ اب سمرنوو پوپوا سے تکرار کرتا ہے اور جھگڑا شدت اختیار کر جاتا ہے۔ لوکا بھاگ کر باہر جاتا ہے اور دوسرے نوکروں کو بلا کر لانا چاھتا ہے مگر خوف کے مارے بیہوش ہو جاتا ہے ھوش میں آ کر وہ پھر باہر جاتا ہے۔ تھوڑی دیر کے بعد لوکا اندر آتا ہے اور یہ دیکھ کر حیران ہو جاتا ہے کہ اس کی مالکہ سمرنوو کی آغوش میں ہے۔

Summary

Popova is young, rich widow. She is leading a retired life in her home. Since the death of her husband, she has cut herself off from society. She has lost all interest in life. She is always sad and gloomy.

Luka, her aged footman, admonishes her for leading such a retired life. He advises her not to spoil her youth by staying at home. He further tells her that she is young and beautiful with roses in her cheeks. If she goes on mourning the death of her husband, nobody will look at her. Popova takes exception (اعتراض کرنا) to his remarks and tells him that she is determined to wear the mourning till her death. Being a devoted wife of her husband, she wants to prove that she has always been faithful to him. In spite of the fact that often her husband was unfair to her, she wants to be true to him till her death.

While Popova and her footman are talking, there is a knocking at the door. The footman goes away and returns to tell his mistress that Smirnov has come to see her. Popov refuses to meet him, but on the insistence of Smirnove she has to meet him. Smirnov declares that he has come to ask for the payment of his loan because Popova's husband had borrowed from him. Popova agrees to pay off the debt incurred by her hus-

band after a few days. But Smirnov insists that the money should be paid to him at once. On this, Popova politely tells him that she will be able to pay off her debt when her steward returns after a few days. Smirnov loses his temper and begins to shout. Popova leaves the room. This all the more irritates Smirnov who begins to shout at the top of his voice. He calls out Luka and orders him to do different jobs for him. Soon, Popova enters the room and makes a request to him not to make so much noise. They began to quarrel while Smirnov insists for the ready payment, Popova expresses her inability to do so. Seeing this, Luka swoons. After a short time he recovers his senses to discover that his mistress and Smirnov are still quarrelling. Now Luka goes out to bring other servants so that they may be able to turn out Smirnov.

As Luka goes out, Smirnov and Popova fall out. They are g ing to fight a duel with pistols when Smirnov declares his love. In the meantime, Luka and two other servants came there armed with sticks and axes but they are simply astonished to find Smirnov in the arms of Popova.

POINTS TO REMEMBER

1. Popova, the young, beautiful widow is leading an isolated life.
2. Her old footman advises her not to spoil her youth by staying at home.
3. Smirnov comes to claim his money which he had advanced to her husband.
4. Popova tries to put her off, but Smirnov insists for the payment.
5. Popova pledges to make the payment after a few days, but Smirnov asks for immediate payment.
6. Popova and Smirnov fall out.
7. Luka, the footman swoons.

8. Popova and Smirnov want to fight a duel with pistols.
9. Luka comes to himself, runs away to fetch the other servants.
10. The servants came and are amazed to find Smirnov in the arms of Popova.

Questions and Answers

Q. The play 'The Bear' is a farce full of noisy laughter.

Ans. A farce is a drama full of absurd situations and sayings. When the curtain rises, we find Popova and Luka on the stage. Popova is a young, beautiful widow. She is mourning the death of her husband. She is leading a retired life. She wants to respect the memory of her husband although he was not sincere to her. She is determined to abandon the society of men and women. Luka, the old footman tries to convince her that her attitude is wrong for in this way she will spoil her youth and a time will come when nobody will look at her. The heated discussion goes on between the mistress and her old footman.

With the entry of Smirnov, the play becomes more farcical. He is a middle aged man. He has come to claim his money which he had advanced to Popova's husband. In the beginning, Popova refuses to meet him. But when he begins to try out at the top of his voice, she admits her into her drawing room. Now Smirnov makes a demand on her for his money in a very awkward manner. She agrees to pay off her debt after a few days when her steward returns. But Smirnov is not prepared to grant her such concession. In a very rough manner, he demands money. On her refusal, he begins to shout. This makes the situation very funny. It becomes all the more funny when Popova asks him to leave the room. Smirnov refuses to do so. Now, Popova asks Luka to turn him out. Luka, the footman is a weak fellow. He swoons there out of fear. The situation takes an ugly turn when Popova

and Smirnov exchange hot words Smirnov challenges her to fight a duel with him. Popova goes out to bring pistols. In the meantime, Luka comes to himself and asks Smirnov to leave the room. Papova brings the pistols and asks Smirnov to show her how to fire because she has never handled a pistol. Smirnov explains to her how to fire with a pistol. However, he falls in love with her. In his heart. he begins to admire her beautiful eyes. This is very funny for he is the same man who has been very rude to the woman. Again, he has thrown a challenge to her. The situation is very critical as well as funny. Smirnov has no control on his language.

While Popova is quite ready to fight a duel against him, he expresses his love to her in a very awkward manner and says, "I am off my head, I am in love like a boy, like a fool."

Luka goes out to call other servants. He brings other servants with axes and poles, but all of them are amazed to find the pair kissing.

Q. 2. Describe the character of Popova.

Ans. Popova is a young beautiful widow. She is a sentimental lady for she has pledged to mourn the death of her husband throughout her life. In order to show her sincerity to the ghost of her husband, she has isolated herself from the society. Indeed. this is funny as well as comical. She has buried herself between the four walls and is determined never to go out.

A pretender. She is a pretender through and through. In the beginning, she declares her devotion towards her husband in so many words. She says that since the death of her husband life has lost all its meaning for her. She wants to be sincere to her husband in spite of the fact that he was unfaithful to her. she is proud of being good and virtuous wife. In the long run, she is not consistent. At the end, when Smirnov expresses her love to her, she is melted. Even the servants are amazed to find their mistress in the arms of Smirnov.

A shrew. Popova is a shrew. She quarrels with Smirnov on equal terms. No doubt Smirnov is rough and uncouth, but she is equally rough. When Smirnov insists for the payment of his loan in strong terms, she illtreats him. When he shouts, she leaves the room. She returns only to annoy and plague him.

She is a rich woman. Obviously, she can accommodate Smirnov by paying off her debt. It seems that she is not in a mood to do so. She is in the habit of putting off matters. A normal woman in her place would have immediately paid off her debt and relieved herself of the mental torture. But she is a shrew and likes to quarrel with others. So much so that she is prepared to fight a duel against Smirnov with pistols. She does not know how to load a pistol yet she does not hesitate to learn the details from him. Our attention is gripped when we go through all these details how Popova and Smirnov are making preparations to fight a duel in the garden. Soon, Smirnov expresses his love for her in a very awkward manner. When Popova asks him to come out in the garden for fighting, he says that he is off his head and that he is in love like a boy. Now, Popova is melted. At the end, we see them in each other's embrace. *All* these things go a long way to show that Popova is a weak woman.

Q 3. Describe the character of Smirnov.

Ans. Smirnov is a rich landlord. He has served in the army as a lieutenant. He is the neighbour of Popova. After the death of Popova's husband, he comes to her and asks her to return the money which her husband had borrowed from him.

A quarrelsome fellow

Mr Smirnov is a quarrelsome fellow. He knows that Popova is mourning the death of her husband, but he speaks in a very rough manner. He is emotional and loses his temper very soon. He quarrels with the maid servant. Then he quarrels with Popova and insits on the

payment of his loan. When Popova expresses her inability to pay the money on the same day, he becomes very rough and curses like women. He lacks manners and does not know how to behave in the presence of women.

A foolish fellow

Mr Smirnov is a foolish fellow. He is a rich man, but he lacks patience. Popova does not refuse to pay back his money She only wants two days for the payment. She explains that her steward has gone to the town and she would make the payment on his return. Her answer is simple, direct and straight forward. But he is offended (ناراض ہونا) because many of his debtors have put him off. In a fit of anger, he begins to accuse all women. Popova asks him not to disturb the house. But he goes on shouting and declares that he would stay there till the account is cleared.

He is foolish because he does not appreciate the circumstances of Popova. Then he brags (شیخی بگھارنا) in the presence of Popova that he has refused twelve women and nine have refused him. Then he accuses her for applying powder on her cheeks when she is in mourning He even shouts at Luka, the maid servant and asks her to behave properly. He gives orders to Luka sometimes water and sometimes for wine. He quarrels with Popova over and over again. Eventually, he challenges her to fight a duel. What a man ! But as soon as they are going to fight a duel, they find themselves in each other's arms.

THE LITTLE MAN

(By John Galsworthy)

CHARACTERS—کردار

1.	The Little Man	چھوٹا آدمی
2.	The American	امریکن شخص
3.	The English Man	انگریز شخص
4.	The English Woman	انگریز عورت
5.	The German	جرمن شخص
6.	The Dutch Boy	ولندیزی لڑکا
7.	The Mother	ماں
8.	The Baby	بچہ

اردو خاکہ

ملک آسٹریا کے کسی ریلوے سٹیشن پر بہت سے مسافر گاڑی کا انتظار کر رہے ہیں - انہی مسافروں میں ایک امریکی سیاح ہے ایک انگریز شخص کے ساتھ اس کی بیوی بھی موجود ہے - پاس ہی ایک ولندیزی نوجوان ٹہل رہا ہے - ایک غریب عورت بھی موجود ہے - اس کی گود میں ایک بچہ ہے ایک طرف چھوٹا آدمی موجود ہے - تھوڑی دیر کے بعد گاڑی دوسرے پلیٹ فارم پر آ جاتی ہے یہ سنتے ہی تمام مسافر گھبرا جاتے ہیں اور گاڑی کی طرف دوڑتے ہیں - غریب عورت بھی بچہ اٹھائے ہوئے گاڑی کی طرف دوڑتی ہے وہ بچہ اور سامان تو گاڑی میں رکھ دیتی ہے مگر خود باہر رہ جاتی ہے - گاڑی تیزی سے چلی جاتی ہے - اور وہ پلیٹ فارم پر حیران کھڑی ہے-

Summary

There is a great hustle and bustle on a railway station. Among other passengers, there is an American, a

German, an English man and his wife, a Dutch man, the little man and a woman with her child. An Austrian waiter is serving the American, the German and the Dutch. The waiter is ill treated by all of them except the little man who calls him by the title of head waiter. This remark of the little man is even resented by the American who otherwise poses to be a democratic fellow.

A poor woman is sitting on the platform with a child in her lap. She is arranging her luggage, but she is very attentive to her child. The German appears to be a ferocious fellow. He bluffs and makes a show of being very brave and fearless. The other persons are afraid of him. The Dutch man is all the time laughing. The English man and his wife are quiet. They are engaged in reading the newspaper. They are indifferent to all those who are present at the platform. The American is in good spirits. All of them are waiting for the arrival of a train.

Soon, it is announced by a railway official that the train is coming on the other platform. After this announcement there is great movement on the platform. The passengers become nervous. All of them try to reach the other platform in the shortest possible time. The woman with her child tries to pick up her luggage. In doing so, she cannot manage to reach the train in time. She cries for help but of no avail. She hurriedly goes towards the train with the bundle in her hand.

The scene shifts to the running train where we find the American, the German, the Dutch youth, the English man and his wife sitting in the same compartment. Soon, the little man comes there carrying the child wrapped in a shawl. He informs others that the woman has been left behind. At this moment, all the passengers begin to make fun of him for he will have to carry the child. The little man occupies a seat in the corner of the compartment. The child weeps and cries. Now the little man has to rock and dandle the child. He does so willingly without caring for the remarks of his fellow passengers. After some time, the face of the child is

uncovered and all of them are alarmed to find patches on the body of the child. They believe that he is suffering from Typhus. Being afraid, all of them try to avoid the child. The little man is confused and upset. However, he overpowers his fear and shows sympathy and kindness to the child. Once again he rocks and dandles the child.

When the train reaches the station, the little man alights from the train with the child in his hands. Soon, a police officer comes there and arrests him for he has received a telegram from the mother of the child who has been left behind. No body comes to the rescue of the little man. After some time mother of the child arrives in the next train. She takes the child and declares that the child is not suffering from any disease. In fact the black colour on the cheeks of the child has been formed by black colour which has come off his shawl. After this declaration, all the passengers pay a great tribute to the little man.

POINTS TO REMEMBER

1. Many passengers have assembled on a platform of an Austrian Railway Station.
2. Among other passengers, there is an American, a German, an English man and his wife, a Dutch man, the little man and a poor woman with her child.
3. A waiter is attending all these passengers.
4. The little man flatters the waiter.
5. While other passengers are freely mixing, the English man and his wife are quietly reading the newspaper.
6. There is an announcement regarding the arrival of the train on the other platform.
7. All the passengers hurriedly go towards the train.
8. The poor woman is left behind—She goes to-

wards the train, put her bag in the train but cannot board the running train.

9. The little man is carrying the child in the railway compartment.
10. All the passengers ridicule the little man who is rocking and dandling the child.
11. Thinking that the child is suffering from Typhus, all the passengers avoid the little man.
12. The little man continues to rock and dandle the child.
13. The little man is arrested on the next railway station.
14. The mother of the child comes and declares that her child is not suffering from any disease.
15. The little man is held in high esteem by his fellow passengers.

Questions and Answers

Q. 1. Which character in this play do you like best and why ?

Ans. There are several characters in this play. All of them are types. They stand for their respective national quality. There is an American who is very proud of American democracy. He is very talkative. He is a hypocrite (منافق) for he is opposed to the flattering remarks made by the little man about the waiter.

The German is a very proud fellow. He illtreats the waiter. He tries to show as if he is superior to others. He pretends to be a very brave fellow, but becomes nervous when he learns about the illness of the child.

The English man and his wife are quiet and reserve. They mind their own business. They are always seen reading the newspapers. It means they are indifferent to others. The Dutch youth is a colourless fellow. He is

fond of drinking beer in large quantities. He laughs and laughs but does nothing. He appears to be an idler.

Last of all we come to the little man. He is physically very small; but morally speaking he is unique. He is a kind hearted fellow who shows respect for the poor waiter. If we compare his character with the character of the American, he stands head and shoulders above the Amercian because he is sincere through and through. There is a sense of contradiction in the American. He says one thing and practises the other. He always talks of equality but when the little man calls the waiter, by the title of 'Head Waiter' he resents it. Again, the American is scared to death when he learn that the child is suffering from Typhus. He keeps himself away from the child and the little man.

Then there is no comparison between the German and the little man. The German is a conceited fellow He is proud and haughty. He thinks that he is superior to others. Whereas the German is proud and haughty, the 'little man' is humble and modest. The little man is also superior to the Dutch youth.

As a matter of fact, the play is a satire on the qualities of the different nations of the world. The Amercian is a hypocrite. The German is a picture of self consciousness. The English couple presents cold indifference. The little man surpasses them tor he is humane through and through

It is the little man who undertakes the responsibility of another person's child The child weeps and cries. He rocks and dandles the child not caring for the mockery of his fellow passengers. He is quiet and patient. Panic spreads in the compartment when the passengers think that the child is suffering from typhus. But he stands firm in his undertaking While the other passengers try to avoid the child, he looks to the comforts of the child as he has been doing previously. Then, he is arrested by the Police. But he remains calm and complacent. All

other passengers go away leaving the little man in his predicament (مصیبت). At last, the mother of the child arrives and he is released at her instance. But he has shown a very high morale during all this time.

We can but adore the character of the little man for his sympathetic heart In fact, he is the only character in the play who commands respect from all the passangers. They are simply struck by his sincerity. He has the milk of human kindness. He is prepared to make any sacrifice for the sake of humanity. He does not brag, but acts in a very humble manner.

THE MAN IN THE BOWLER HAT

(By A. A. Milne)

CHARACTERS—کردار

John	ایک خاوند
Mary	اس کی بیوی
Hero	ایک نوجوان
Heroine	اس کی محبوبہ
Chief Villain	بدمعاش (هیرو کا باپ)
Bad Man	برا آدمی

اردو خاکہ

جان اور میری خاوند بیوی هیں آنھوں نے نہایت سادہ زندگی بسر کی ہے آن کو احساس ہو گیاہے کہ چند سالوں کے بعد وہ بوڑھے هو جائیں گے اور اِن کی زندگی بے کیف هو جائے گی - آن کا دل چاھتا ہے کہ آن کی زندگی میں کوئی سنسنی خیز واقعہ پیش آئے جسے وہ آخری ایام میں یاد کر سکیں -

ایک دن میاں بیوی اپنے کمرے میں بیٹھ کر رسالے پڑھ رہے هیں - آن کی گفتگو پھیکی ہے - اس وقت ایک لمبی ٹوپی والا

شخص اُن کے کمرے میں آ کر بیٹھ جاتا ہے ۔ اس کے بعد ایک نوجوان لڑکا اور ایک نوجوان لڑکی کھڑکی کے راستے کمرے میں آتے ہیں اور ایک دوسرے سے محبت کا اظہار کرتے ہیں ۔ بات چیت کے دوران یہ بات ظاہر ہو جاتی ہے کہ نوجوان کے پاس راجہ کا بیش قیمت ہیرا ہے ۔ نوجوان اس راز کو چھپائے پھرتا ہے نوجوان کی محبوبہ اپنے عاشق کو کہتی ہے کہ وہ کسی قیمت پر بھی یہ ھیرا بدمعاش کے حوالے نہ کرے ۔ در اصل ایک بدمعاش اس ہیرے کا پیچھا کر رہا ہے ۔ نوجوان اور اس کی محبوبہ چلے جاتے ہیں ۔ تھوڑی دیر کے بعد بدمعاش (Villain) وہاں آ جاتا ہے ۔ عاشق بھی وہاں آتا ہے چنانچہ بدمعاش نوجوان سے ھیرا طلب کرتا ہے ۔ نوجوان کے انکار پر بدمعاش اپنے ساتھی بڑے آدمی کو حکم دیتا ہے کہ وہ نوجوان کو اذیت دے ۔ بڑا آدمی نوجوان کے بازو میں پن چبوتا ہے ۔ نوجوان پریشان ہو کر بدمعاش کو غلط اطلاع دیتا ہے کہ ہیرا ایک ریلوے سٹیشن پر ایک صندوق میں پڑا ہے ۔ لمبی ٹوپی والا شخص ان سب واقعات کو خاموشی سے دیکھتا رہتا ہے ۔ در اصل بدمعاش نوجوان کا باپ ہے ۔

قصہ مختصر جان اور میری کی دیرینہ خواہش پوری ہو جاتی ہے کہ ان کی زندگی میں کوئی سنسنی خیز واقعہ ضرور پیش آئے ۔

Summary

John and Mary are husband and wife. They are a middle aged couple. They have led a pure and simple married life without any sensational events. At this stage, they have become very self-conscious and feel that after a few years they will become very old. They strongly feel that after a few years time will hang heavy on them. Under these circumstances they feel that some sensational, unusual incident may take place in their lives.

One day, both John and Mary are engaged in read-

ing the magazines. They are also talking. But their talk is dull and insipid. Just then a man in a bowler hat comes and sits in a chair.

After some time, a young man and a young girl enter the room through a window. They make love in the room before their eyes. They also talk of the Rajah's Ruby which is in possession of the young man. The girl advises her lover never to give out the secret of the Rajah's Ruby to anybody. The two lovers go away. Soon, the villain (the father) comes there silently. He is accompanied by a bad man. The lover (hero also comes there. Now, the villain orders his companion, the bad man to torture him. The bad man runs a pin into the arm of the youngman. The youngman, being clever gives out a wrong information. He tells him that the Rajah's Ruby is lying in a hat box at the Waterloo station. All of them go away. The man with the bowler hat goes at the end. All this time he has remained a silent spectator. Mary and John have seen a sensational thing which they are likely to remember throughout their life.

POINTS TO REMEMBER

1. John and his wife are reading magazines.
2. They are fed up with their dull and insipid life.
3. They want some sensational thing in their life.
4. A man with a bowler hat comes to their room and sits in a chair.
5. A young couple also comes there.
6. They make love and go away.
7. During their talk, it becomes clear that the youngman is in possession of Rajah's Ruby.
8. The villain (father of the hero) comes.
9. The villain comes again with his follower, the bad man.
10. The bad man tortures the youngman at the instance of the villain.

11. The hero gives him the wrong information.
12. All of them go away.
13. The man with the bowler hat departs at the end.
14. Mary and John have seen a very sensational scene.

Questions and Answers

Q. 1. The One Act Play, "The Man in the Bowler Hat" is a burlesque. Discuss.

Ans. A burlesque is an imitation of a book, speech, play etc., made in such a way that people are amused. It is an amusing imitation or caricature. The characters as well as the incidents are, presented in a humorous manner.

Mary and John are reading the magazines when the man in the bowler hat enters the room and sits in a chair. He has come unannounced. His entry as well as his disposition increases the humorous effect. Whatever happens next is false and make believe.

Mary and John are leading a matter of fact life. They are fed up with it. They want some sensational event to brighten their life. Soon their desire is fulfilled with the arrival of the man with a bowler hat. He is followed by a young boy and a girl. They make love before their eyes. The man in the bowler hat sits quietly. He is a silent observer. This makes the situation very funny.

The arrival of the villain is equally amusing. He wants to get hold of the Rajah's Ruby which is in the possession of the youngman. At the refusal of the youngman, the bad man runs a pin in the arm of the youngman. This is funny as well as amusing. Now, the youngman seems to yield to the pressure of the villain, but gives him a false report regarding the ruby. The behaviour of the villain as well as of the bad man appear to be unreal and exaggerated. Soon, the lights go off and darkness prevails there. All the characters appear to be

unreal, so much so that even the characters of John and Mary look unreal.

All the situations from the beginning to the end are amusing from the love making of the young lovers to the piercing of the pin by the bad man—all these situations are funny and provoke laughter. However, we must praise the subdued atmosphere of the play. The writer has complete control over the characters so that they don't become noisy.

Q. 2 Describe the character of John.

Ans. John is a middle aged fellow. He has been married to Mary. But they have no children. He feels that his life has been without sensations. On this account, he feels miserable. He is a dull fellow and his dullness excites laughter in the play. He follows the instructions of the hero without using his intelligence.

The hero enters his room. Now, he does not challenge the hero but begins to follow his instructions. This goes to his foolishness. The situation demands activity on his part, but he remains calm. He does not ask any question from the hero who has entered his room without his permission. It means that *he is a coward fellow*.

He is an idler and spends most of his time in reading newspapers and magazines. He is sorry to realise that he has been leading a smooth life and there have been no big events in his life. When the hero and the heroine are captured, by the villain, he gets a chance of showing courage The villain tortures the hero. Now, John wants to help the hero, but he is horrified at the sight of the companion of the villain. He hesitates and the chance is gone. His wife asks him to kill the villain, but he cannot muster courage to do so.

Mr John is a funny fellow. He excites laughter through his silly behaviour. His wife asks him to render help to the victim. He gets ready, but when the

shouts become louder than before, he hesitates. His wife does not approve his behaviour. She herself wants to go out. Then he asks his wife to be cool minded. He assures her that he would go out and render help to the victim. He takes off his coat Then, he wants to take off the waist coat. He makes lame excuses to avoid the situation. He gives the revolver to his wife and begins to change his clothes again. All these things go a long way to prove that he is a coward fellow and is incapable of doing anything active.

Q. 3. Describe the character of Mary.

Ans. Mary is the wife of Mr John. She is about thirty years old. She has no child. She is not satisfied with her life because it has been uneventful. She is always seen busy in knitting. This is how she spends her time.

She is a jealous woman. She is annoyed when her husband praises the beauty of the heroine. She finds fault with the heroine and passes derogatory remarks. She is attracted by the hero and admires him.

A bold woman.

Unlike her husband, she is a bold woman. She asks her husband to shoot the villain because he is giving torture to the hero. When he hesitates, she becomes active and faces the villain in a bold and courageous manner. It is Mary who tells the villain that is their house.

An intelligent woman.

Indeed, she is an intelligent woman. She always graphs the situation and always looks to the consequences. She is far sighted. She asks her husband to be conscious of the results of shooting a person. She warns her husband every now and then. She is not satisfied with her married life. She does take interest in the hero. But she knows her limits. She puts a restraint to her feelings. She does tell her husband that she has always

seen the dreams. She has imagined people fighting duels for her love. She makes him jealous, but she remains calm and quiet.

THE GHOST OF JERRY BUNDLER

(*By W.W. Jacobs*)

Characters

1. Somers — سرائے کا مسافر
2. Malcolm — سرائے کا مسافر
3. Hirst — ایک مسافر جو بھوت کا بھیس تبدیل کر لیتا ہے
4. Beldon — ایک مسافر
5. Penford — ایک مسافر جو بھوت کی کہانی سناتا ہے
6. Dr Leek — ایک مسافر جو ہرسٹ پر پستول چلاتا ہے
7. George — سرائے کا ملازم

اردو خاکہ

ایک ہوٹل میں چند افراد بیٹھے ہیں ان میں سے ایک شخص جس کا نام پن فورڈ ہے جیری بنڈلر کے بھوت کی کہانی سب لوگوں کو سناتا ہے - کہانی سناتے ہوئے فورڈ بتاتا ہے کہ جیری بنڈلر رہزن و قزاق تھا جس سے تمام علاقے کے لوگ خوف کھاتے تھے - وہ شخص ڈاکہ ڈالتے ہوئے قتل و غارت گری سے باز نہ آتا تھا - آہستہ آہستہ وہ لندن کے قریب واردات کرنے لگا——ایک دن لندن کی پولیس نے اس کا پیچھا کیا اور جیری بنڈلر اسی سرائے میں آ کر چھپ گیا - پولیس نے اس سرائے کا محاصرہ کیا - جیری بنڈلر نے پولیس کے ڈر کے مارے خود کشی کر لی - اس دن کے بعد اس کا بھوت روز رات کے وقت سرائے میں آتا ہے - فواڈ تو یہ کہانی سنا کر اپنے کمرے میں سونے کے لئے چلا جاتا ہے اور باقی لوگ بھوت پریت کی باتیں کرنے لگتے ہیں -

ہرسٹ ڈرامے کرنے کا شوقین ہے وہ بھوت بن کر پن فولڈ کو ڈرانا چاہتا ہے - پہلے تو لوگ ہرسٹ کو منع کرتے ہیں مگر جب وہ باز نہیں آتا تو وہ خاموش ہو جاتے ہیں - پہلے بھیس بدل کر ہرسٹ ہوٹل کے بیرے کو ڈراتا ہے بیرا آ کر لوگوں کو بتلاتا ہے کہ اس نے جیری بنڈلر کا بھوت دیکھا ہے سب لوگ یہ بات سن کر ڈر جاتے ہیں اسی دوران میں ڈاکٹر لیک بھوت کو دیکھ کر پستول چلاتا ہے اور ہرسٹ مر جاتا ہے -

جب یہ کھیل Hay Market میں کھیلا گیا تو ڈرامہ کا انجام تبدیل کر دیا گیا اور یہ ظاہر کیا گیا کہ ڈاکٹر لیک کا نشانہ خطا گیا اور ہرسٹ بچ گیا -

Summary

Many guests had assembled in a hotel. They were sitting in the commercial room of the hotel. The names of the guests were Penford, Dr. Leek, Hirst, Somers and Malcolm. They were drinking wine. Somers told them how his father had seen the ghost of Jerry Bundler. All of them showed their keen interest in the story of Jerry Bundler.

On being pressed, Penfold narrated the story of Jerry Bundler as under : Jerry Bundler was a pick pocket and a highwayman. He was notorious for his evil deeds. He had become a terror for the neighbourhood. The London police chased him and found him in this hotel. Jerry killed one of the policemen and shut himself in the room. The police, therefore, forced their entry in the room and were surprised to find Jerry Bundler hanging dead from the bed post. He had preferred suicide to falling into the hands of the police. Since that days, the ghost of Jerry Bundler often paid a visit to the room in which he had committed suicide.

All of them were amazed to hear the story. George, the waiter confirmed the story of the ghost told by Pen-

fold. Penfold, being tired, went to his room for the night. The other guests stayed in the room and enjoyed drinks. They went on talking about ghosts.

Hirst hit upon a plan. He decided to play the part of Jerry Bundler's ghost. His friends tried to dissuade him from this purpose, but he was determined. Hirst went away to go in disguise. Now, the guests asked the water to bring cigarettes for them. The water returned very soon. He was trembling with fear. He told the guests that he had seen the ghost of Jerry Bundler. All of them were very much frightened. After a short time. Hirst came there. He, too, was trembling with fear. He also told them that he had seen the ghost of Jerry Bundler.

The guests did not know that it was in fact Hirst who who playing this part. He had played a trick on the waiter and was now watching the effect. He begged leave from them and disappeared.

After the departure of Hirst, all the guests went to the bar-room to lower the gas. As they entered the bar-room, they saw the ghost of Jerry Bundler. Dr. Leek took out his revolver and shot at the ghost. The ghost, removed and were amazed to discover that it was Hirst who was lying dead there.

In another version of the play, we learn that Dr. Leek missed and Hirst escaped unhurt.

POINTS TO REMEMBER

1. Many guests have assembled in a hotel.
2. Somers tells them that the hotel is haunted by the ghosts.
3. Penford tells them the story of Jerry Bundler.
4. Jerry Bundler was a pick-pocket and a highwayman.
5. He was notorious for his misdeeds.

6. Once the police party chased him to the hotel where he was staying.
7. Jerry committed suicide.
8. Hirst wants to play the ghost of Jerry Bundler.
9. Hirst scares the waiter.
10. Dr. Leek fires a pistol shot at the ghost—Hirst is killed.
11. In another version, Dr. Leek misses his shot and Hirst goes unhurt.

Questions and Answers

Q. 1. How far the author succeeds in creating that weird atmosphere which is necessary to make a ghost story successful.

Ans. The author has very skillfully handled the ghost story so that the whole atmosphere is weird. In fact the ghost of Jerry Bundler is the pivot of the whole One Act Play. The story starts with the ghost and ends with it.

Several guests have assembled in the commercial room of the hotel. They have been drinking wine. Somers tells them that the house in which the hotel has been established is haunted by a ghost. This is confirmed by the waiter. Soon, Penford chooses to tell them the story of a highwayman whose name was Jerry Bundler. He tells them that Jerry Bundler had committed suicide when he was surrounded by the policemen. He continues that ever since the death of Jerry Bundler, his ghost often visits the room where he had committed suicide. He further argues that once his father had seen the ghost of Jerry Bundler when he slept in the same room where Jerry Bundler had killed himself. Hirst acts the part of a ghost and is killed at the hand of Dr. Leek. Thus, the whole plot of this play revolves round the ghost of Jerry Bundler.

Indeed, the ghost of Jerry Bundler plays a very

active part in the play. In the beginning, the mention of ghost by Penford creates terror in the minds of all the guests. They are all the more horrified when Penford asserts that his father had seen the ghost of Jerry Bundler with his own eyes.

Hirst takes a decision to play the ghost. Seeing his intention, other guests try to dissuade him from doing so. He further plays a trick on them by pretending that he has seen the ghost with his own eyes. He scares the waiter. Then, he comes shuddering with fear giving them the impression that he is horrified at the sight of the ghost. Obviously, ghost is the one character with whom all other characters are concerned.

When Hirst appears in the garb of a ghost, all the characters become active. One of the guests makes a request to Somers to sleep in his room, the other guest becomes impatient to leave the hotel at once. All the guests go to the bar-room to lower the gas where they come across the ghost. All of them are panic-stricken at its sight. The dim light makes the atmosphere weird. In self defence, Dr. Leek fires a pistol shot at Hirst with the result that he is killed. In case we accept the second version according to which Hirst has escaped unhurt, the play becomes really farcical and the ghost adds to fun and laughter.

Q. 2. Describe the character of Hirst.

Ans. Hirst is a youngman having strange habits. He is staying in the hotel. He is the principal character in the play. He wants to produce some play with Elizabethan background. For this end in view, he has arranged Elizabethan costumes.

A man of imagination

He is a man of imagination and is capable of inventing things. When Somers tells fantastic story to his friends, he invents a story how a ghost was travelling in a train and he disappeared from the ventilator when the ticket collector demanded ticket from him. This is a tall

story and only a man of imagination can make up such a story.

A man of action

He is a man of action and knows how to execute his plan. When the story of the ghost of Jerry Bundler is narrated in his presence, he takes a decision to horrify them as a ghost. He behaves in such a manner that nobody can recognise him. Even Dr. Leek cannot recognise him. He is horrified at his sight and wants to kill him. Then he goes about telling people that he has seen the ghost of Jerry Bundler. He trembles with fear and throws himself into the arms of Malcolm. Nobody doubts Hirst. Everybody thinks that Hirst has seen the ghost. It is at a later stage that he tells Somers that he only pretended to horrify the people. Thus it follows that Hirst is a first rate actor who can boldly put into action his ideas.

Q. 3. Describe the character of Dr. Leek.

Ans. Dr. Leek is an old man. He is an experienced physician. He has become a very courageous fellow because he has to visit outdoor patients at long distances. He always keeps a loaded pistol with him for his self defence. He stays in the hotel where some other visitors are also staying. Penfold tells the horrible story of the ghost. But Dr. Leek does not believe it because he has no faith in the existence of ghosts. To him, ghosts are only the creation of the mind of man. It appears that in the beginning, he shows no faith in the existence of ghots, but as time goes by, he comes to believe in them.

A simple fellow

Dr. Leek is a very simple fellow : After hearing the horrible story narrated by Penford, all the visitors take a decision to leave the hotel. Dr. Leek also wants to abandon the hotel because it is haunted by the ghosts. It means that outwordly he poses that he has no faith in the existence of ghost. The fact remains that he has his fears about the ghosts. He does not want to under-

take any risk. When the waiter comes running and declares about the arrival of the ghost, he takes out his pistol in his self defence. The ghost advances towards him and he shoots at him thinking that the ghost is likely to attack him. This goes to his simplicity because he does not possess the common sense. He cannot guess that Hirst must be playing a trick on them. He is not bold nor courageous. He simply shoots Hirst in self defence. In other words we can safely say that he shoots Hirst out of fear. Mr. Hirst deceives him in such a way that he cannot believe that a man, who was talking to him sometime ago, could come to him in the guise (بھیس) of the ghost. Dr. Leek kills Hirst by mistake, otherwise, he has harboured no grudge against him.

THE FLIGHT OF THE QUEEN

(*By Lord Dunsay*)

CHARACTERS

The Prince of Zoon	زون کا شہزادہ
Prince Meliflor	شہزادہ میلی فلور
Queen Zoomzoomarma	ملکہ زومذومرما
Lady Oozizi	ملکہ کی مشیر
Oomuz	ایک عام سپاہی
The Glory of Ximenong	
The overlord of Momoomon	
Prince Huz	

اردو خاکہ

یہ کھیل شہد کی مکھیوں کے متعلق ہے جس طرح دنیا میں دو طرح کے انسان ہوتے ہیں (یعنی ایک کام کرنے والا طبقہ اور دوسرا بے کار طبقہ) اسی طرح شہد کی مکھیاں بھی دو حصوں میں تقسیم ہیں ایک کام کرنے والی مکھیاں اور دوسری عیش و آرام

کی زندگی بسر کرنے والی - عیش و آرام کرنے والا طبقہ محنت مزدوری کو عار سمجھتا ہے - اور ایسی مکھیاں عالیشان محلات میں بیٹھ کر فضول گپ شپ میں وقت ضائع کرتی ہیں - شہد کی مکھیوں کی ملکہ علیحدہ کمرے میں رہتی ہے اور تنہائی کی زندگی گذارتی ہے -

شہد کی مکھیاں اپنی ملکہ کے متعلق بات چیت کرتی ہیں کہ ملکہ تنہائی کی زندگی بسر کرتی ہے اور اس کی ماں بھی اسی قسم کی زندگی گذارتی تھی -

شہد کی مکھیوں کی ملکہ باہر جانے کے لئے بے قرار ہے - اس موقعہ پر اس کی معتبر مشر ذی ذی اسے بار بار منع کرتی ہے کہ وہ اپنے محل سے باہر نہ جائے لیکن ملکہ مصر ہے اور وہ باہر چلی جاتی ہے - تمام شہزادے جو محل میں جمع ہیں اس کا پیچھا کرتے ہیں اور مارے جاتے ہیں -

Summary

The play describes the life of bees. The bees are divided into two classes: (1) The Workers (2) The Idlers. The workers are always busy doing one thing or the other. They are indifferent to other things. They have no idea about love or leisure. These characters stand for working bees who always collect honey from the flowers.

The Princes are the drones of the bee hive. They are idlers They do nothing. They hate the workers. Their main interest is to uphold the traditions of their class. They produce loud noises so that the queen may come out of her palace. They are determined to make love to the queen. The princes execute their plan. They make noises by rattling their scabbards and by striking their heels on the floor. This noise bothers the queen and she races towards the Aether Mountains. The princes follow her on the slopes of the mountains and most of them fall dead. However, Prince of Zoon

actually overtakes the queen and makes love to her. He, too, is killed by the queen.

POINTS TO REMEMBER

1. The workers are always busy in their work.
2. These characters stand for working bees.
3. The Princes (the drones of bee hive) are idlers.
4. They are determined to make love to the queen.
5. They make noises—the queen flies towards the mountains.
6. The princes follow her and are killed.
7. Prince Zoon overtakes the queen.
8. He, too, is killed by the queen.

Questions and Answers

Q 1. Describe the circumstances in which the Princes were killed.

Ans. The queen bee was leading an isolated life. She was cut off from the workers as well as the idlers. The Princes (idlers) were not allowed to enter the palace where the queen bee lived. They wanted to meet her and make love with her. With this end in view, they thought of plans how to make the sanctuary of her room in the palace. Prince Milifor suggested that they should strike the heels of their shoes on the floor and rattle the scabbards of their swords and make so much noise that the queen bee forced to leave her room.

The queen was fed up with the lonely life she was leading. She felt uneasy. The urge of love was strong upon her. She confided in Lady Oozizi and told her frankly that she was feeling love sick and wanted to go out. Lady Oozizi dissuaded her from doing so The Princes executed their plan. The struck their shoes on the floor and rattled the scabbards of their swords. A great noise was produced in this way so that the queen

was forced to leave her room. At this point, Lady Oozizi dissuaded her from doing so. But the queen. being determined, went out of her room. She was followed by the princes in a body. As they climbed up the Aether hill, most of the princes fell on its slope and died. The Prince of Zoon was the only survivor. He met the queen and she was greatly pleased to meet him. In a fit of anger, the queed killed the Prince of Zoon.

MODEL PASSAGES AND LINES FOR REFERENCE TO THE CONTEXT

1. If he should walk in now—

Yes, that's the way to think. I'll work it out,
Slowly, his doings from when he left the door
Until he come again. You stood at the oven
With cakes half-browned against his tea. And
I stood here beside my man and strapped his coat
Under his chain. He looked across your way—
He is fond of you, child—he calls you father Joan
Because—but that's not it—I told him then
To-morrow would be time to bring the states,
And let him only mend the wire to-day—
He thought so too and said—it is like a beast
Greater than half the world and crushed in a trap
Shrieking against the pain—what did he say ?
I have forgotten now, and I had begun
To follow it all quite clearly—what did he say ?

Reference. These lines have been taken from the play "The Storm" written by John Drinkwater.

Fxplanation. In these lines, we are told that the husband of Alice has not returned. Alice is worried about him. An old woman comes to her and says that her husband must have died in such a storm. Alice is not prepared to accept her view. She remembers the moments of love which she enjoyed in the past with her

husband. She remembers the circumstances in which he had left the house. She remembers that her husband was standing near the oven preparing cakes. She herself was busy in fastening his coat with a strap under his chin. She tells her sister that her husband called her 'Father Joan' with great affection. She tells the old woman that she had dissuaded (منع کرنا) her husband from bringing the slates. At first, he agreed with her, but then he changed his plan and went out in search of slates. When he was going out, he said that he would be back after one hour and would eat cakes with her.

2. And then people want me to keep calm ! I meet a man on the road, and he asks me : "Why are you always so angry. Grigory Stepanovitch ?" But how on earth am I not to get angry, I want the money desperately. I rode out yesterday, early in the morning, and called on all my debtors, and not a single one of them paid up ! I was just about dead-beat after it all. slept, goodness knows where, in some inn, kept by a Jew, with a vodka barrel by my head. At last I get here, saventy versts from home, and hope to get something, and I am received by you with a "state of mind" ! How shouldn't I get angry ?

Reference. These lines have been taken from the play, "The Bear" written by Tchekov.

Explanation. Smirnov is a money lender. He has come to claim money from Popova. She expresses her inability to pay the amount on the same day. Now, Smirnov is very much disturbed. He thinks that his debtors (مقروض) are ill-treating him. His position is that he needs money very badly. A day before, he approached his debtors one by one. All of them refused to pay him on one or the other pretext (بہانہ). He had to stay in an inn. Then he had come to meet Popova. But she, too, is unwilling to pay him. This is way he is

disturbed. He is angry because none of his debtors is willing to pay him.

3. Well there! "A state of mind"......"Husband died seven months ago!" Must I pay the interest, or mustn't I? I ask you: Must I pay, or must I not? Suppose your husband is dead, and you've got a state of mind, and nonsense of that sort. And your steward's gone away somewhere, devil take him, what do you want me to do? *Do you think I can fly away from my creditors in a balloon, or what?* Or do you expect me to go and run my head into a brick wall? I go to Grudev and he isn't, at home. Yaroshevitch has hidden himself, I had a violent row with Kuritsim and nearly threw him out of the window, Mazugo has something the matter with his bowels, and this woman has "a state of mind."

Reference. These lines have been taken from the play "The Bear" written by Tchekov.

Explanation. Popova is a widow. Her husband died seven months ago. Her husband had borrowed money from Smirnov. He has now come to claim his money from Popova. When Popova expresses her inability to pay the money, he relates his misfortunes he has met when he met his other debtors. One of his debtors, Grusdev was not at his house. Another debtor had hidden himself. Still other was ill. Popova was mourning the death of her husband, so she could not attend to money matters.

4. That is so. In America we believe in virility; we like a man to expand. But we believe in Brotherhood too. We draw a line at niggers; but we aspire Social barriers and distinctions we have not much for.

Reference. These lines have been taken from the play "The Little Man" written by Galsworthy.

Explanation. People of different nationalities were sitting on the platform of an Austrian Station.

Among them were the American, the German, the Dutch, the English couple and the Little Man.

In the given lines the American says that he believes in the principle of brotherhood. He agrees with the nationalistic views of the German. But he believes in the progress of man. He further says that the Americans do not accept the negroes as their equals yet they aim at equality. He boasts that in the American society does not have social restrictions.

5. I do not know it is not nearly so improveable as some I have heard. Of course it's an old idea that spirits like to get into the company of human beings. A man told me once that he travelled down by the Great Western, with a ghost as fellow passenger, and hadn't the slightest suspicion of it until the inspector came for tickets. My friend said, the way that ghost tried to ke^p up appearances by feeling in all its pocket, and even looking on the floor for its ticket, was quite touching. Ultimately it gave it up, and with a loud groan vanish through the ventilator.

Reference. These lines have been taken from the play, "The Ghost of Jerry Bundler" written by W.W. Jacob.

Explanation. Six friends have assembled in an inn. Their names are : *Penford*, *Dr Leek*, *Hirst*, *Somers*, *Malcolm* and Beldon.

In these lines, Hirst makes fun of the existence of ghosts. He tells a funny story of a ghost who was once travelling in a train. When the ticket collector de-

manded ticket from him, he searched his pockets and then rushed out of the ventilator.

6. All the air seemed gold, seemed gold of a sudden. Through it I saw fair fields, glittering green far down, glimpsed between clumps of the heather. The gold was all about them, yet they shone with their own fair colours. Ah, how can I tell you all I saw? My feet seemed scarce to touch the slope of the mountain. I, too, seemed one with the golden air in which all things were shining.

Reference. These lines have been taken from the play, "The Flight of the Queen," written by Lord Dunsany.

Explanation. The princes are sitting in the palace of Zorm. They are wearing bright grass green cloaks. Prince Moomoomon narrates his experiences of love to them. He says that a few days back, the whole atmosphere became suddenly bright like gold under the influence of love. All things were covered in the golden light. He was so much charmed by the power of love that he was almost floating in the air. He was raised in the air by the charm of love.

P.U. B A. BSc., (English Language) Paper 1971

ENGLISH PAPER A

Time allowed : 3 *hours* *Maximum Marks* : 65
For B.A. Candidates.
100 For B.Sc. Candidates.

Answer FIVE questions in all, ONE from SECTION I and FOUR from SECTION II.

All questions carry EQUAL marks.

SECTION I

1. Explain with reference to the context FOUR of the following extracts :—

(*a*) The schoolmistress looked at him and could not understand why this queer man lived here. What could his money, his interesting appearance, his refined bearing do him, here in this mud, in this God-for-saken, dreary place ?

(*b*) They moved to and fro with mincing, childish ceremoniousness, smiled to each other, swayed and bowed and hopped like two little old dolls worked by some antique mechanism, now slightly out of order but made originally by a very clever craftsman skilled in the methods of his day.

(*c*) Those who wish to forget painful thoughts, do well to absent themselves for a while from the ties and objects that recall them : but we can be said only to

fulfil our destiny in the place that gave us birth. I should on this account like well enough to spend the whole of my life in travelling abroad, if I could anywhere borrow another life to spend afterwards at home!

(*d*) Cooks, warriors and authors must be judged by the effects they produce, toothsome dishes, glorious victories, pleasant books—these are our demands. We have nothing to do with ingredients, tactics or methods. We have no desire to be admitted into the kitchen, the council or the study. The cook may clean her saucepans how she please—the warrior place his men as he likes—the author handle his material or weave his plot as best he can—when the dish is served we only ask, Is it good? book comes out, Does it read?

(*e*) Men's tea, I think, excels women's. Taking men as a whole, one may say that no class make such good tea as undergraduates. Times is theirs; conveniences are to hand; and though they are young and ardent, haste and enthusiasm are bad form. Hence the brew has a dignity, a gravity, a composure worthy of it. There is something Asiatic about the reserved undergraduate that when the battle has been fought, who won? when stimulates tea to do its best for him.

(*f*) No severe or prolonged bodily illness followed this incident of the red-room: it only gave my nerves a shock, on which I feel the reverberation to this day. Yes. Mrs Reed, to you I owe some fearful pangs of mental suffering. But I ought to forgive you, for you knew not what you did: while rending my heart-strings, you thought you were only uprooting my bad propensities.

(*g*) There are some sad facts concerning eating and drinking. One is that the best foods are unwholesome : an arrangement doubtless made by the authors of our being in order to circumvent gluttony. It is a melancholy discovery made early by infants, and repeatedly by adults.

(*h*) Women are armed with fans as men with swords and sometimes do more execution with them. To the end therefore that ladies may be entire mistresses of the weapon which they bear, I have erected an Academy for the training up of young women in the Exercise of the Fan, according to the most fashionable airs and motions that are now practised at court.

SECTION II

2 Give an account of the life and work of Florence Nightingale.

3. Give briefly the purport of the conversation between Markheim and his strange visitor after the murder of the Curio-dealer. Who was this visitor ? Why does Stevenson introduce this visitor into the story ?

4. Describe the self-sacrifice of Sidney Carton. What other traits of his character are revealed in *The Only Way* ?

5. Give a character estimate of Mr. Rochester.

6. Describe the role of Mrs. Fairfax in *Jane Eyre* by Charlotte Bronte.

7. Give a critical summary of *The New Accelerator* by H.G. Wells.

8. Summarise Aldous Huxley's views expressed in *Words and Behaviour*.

9. Give a critical summary of *Western Civilisation* by Bertrand Russell.

10. Show how Leigh Hunt is at his best when he is talking about his books, about London or about the charms of Nature.

P.U. B. A. B.Sc. English Language (Paper 1971)

ENGLISH PAPER B

Time Allowed : 3 hours *Maximum marks* : 70 B.A.
100 B.Sc.

1. (*a*) **Make an outline for writing an essay on ONE of the following subjects :—**

(*b*) **Write the essay on the subject you have selected more or less on the basis of the Outline you have drawn :—**

(*i*) The place of Science in the Modern World ;

(*ii*) Cultural Pursuits ;

(*iii*) Rural Development ;

(*iv*) Patriotism ;

(*v*) Flight to the Moon ; (B.A. 5 + 20)

(*vi*) A Festival. (B.Bsc. 8 + 27)

2. **Read the following passage carefully and answer the questions asked at the end :—**

The general tendency of nineteenth century development was toward the extension of democracy. This was mainfest in the abolition of slavery and serfdom, the re-

moval of religious and property qualifications for voting, the adoption of written constitutions and of representative institutions, the abolition of hereditary monarchy, the extension of suffrage to women, and the revival of direct popular legislation by means of initiative and referendum. At the same time, critics of democracy were not lacking. After the middle of the century, their arguments were no longer based on the divine right of hereditary monarchy or on the necessary degeneration of popular government into mob rule, revolution and anarchy. They were rather inclined to emphasize the inefficiency, extravagance, and inconsistency of democratic governments, and their tendency to crush out excellence and to use a resistless public opinion to reduce individuals to a uniform level of mediocrity.

(*i*) What measurers were taken in the nineteenth century for the extension of democracy ?

(*ii*) What were the major arguments of the critics of democracy during the nineteenth century ?

(*iii*) Make a summary of the passage.

(B.A. 3 + 3 + 9)
(B.Sc. 4 + 4 + 12)

Or

Read the following passage carefully and answer the questions asked at the end :—

In the first half of 1945 the war in Europe ended. In the same six months a new organization planned to keep the peace between nations began. The dictators were defeated by the co-operation of three great peoples,

British, Russian, American : several times during the war their leaders, Churchill, Stalin, and Roosevelt had met and come to decisions together. It was clear that only by co-operation could wars be prevented in future. The League of Nations had failed : some new way of working together must be discovered. Representatives of most of the peoples of the world met at San Francisco and drew up a Charter by which the United Nations was founded.

(*i*) Why was the United Nations founded ?

(*ii*) Why did Churchill, Stalin and Roosevelt come to a decision to form the United Nations ?

(*iii*) Make a summary of the passage.

(B.A. 3 + 3 + 9)
(B.Sc. 4 + 4 + 12)

3. **Correct errors of expression in FIVE of the following sentences and give reasons for your correction :**

(*a*) She wants to go to pictures.

(*b*) The Professor, whom everyone respects, shall lecture here this evening.

(*c*) The accused was absolved from all blame.

(*d*) He supported the idea at first but backed away at the end.

(*e*) The music faded out in the distance as the street players moved on.

(*f*) He has got mixed in a very odd set of people.

(*g*) I will do the shopping if you see for the lunch.

(*h*) He was sent up from the university because he kept breaking the regulations.

(*i*) He was laid up for six weeks with two broken ribs.

(*j*) The house stood up in the dull street because of its red door.

(B.A. 10, B.Sc. 15)

4. Use the following in your own sentences so as to bring out their meaning :

Turn away, turn over ; turn down, turn up ; turn on, break up; turn off, break in; turn out, breakthrough.

Or

Wear away, work upon; wear off; keep up ; wear out, keep off ; work out, keep out ; work up, keep on.

(B.A. 10, B.Sc. 15)

5. Explain the meaning of SEVEN of the following and use them in appropriate sentences :—

At cross purposes ; marshall the facts ; so to say ; nevertheless ; in short ; beside; rather; as such; in so far as; no doubt ; accordingly ; briefly ; in the first instance ; finally.

(B.A. 10, BSc. 15)

P.U. B.A., (English Language) Paper 1971

PAPER C

Time allowed : 3 hours *Maximum marks : 65*

Attempt Question 1 which is COMPULSORY, and FOUR other questions, TWO from SECTION A and TWO from SECTION B.

1. Explain with reference to the context any FOUR of the following passages :—

(*a*) "The world is too much with us; late and soon,
Getting and spending, we lay waste our powers ;
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon."

(*b*) "I listened, motionless and still ;
And, as I mounted up the hill,
The music in my heart I bore
Long after it was heard no more."

(*c*) "There is pleasure in the pathless woods,
There is a rapture on the lonely shore,
There is society, where none intrudes,
By the deep sea, and music in its roar :
I love not Man the less, but Nature more."

(*d*) "Another Athens shall arise,
And to remoter time
Bequeath, like sunset, so the skies,
The splendour of its prime ;
And leave, if nought so bright may live,
All earth can take or Heaven can give."

(*e*) "Silly and rude: I don't know how to behave before women: Madam, in my time I've seen more

women than you've seen sparrows ! Three times I've fought duels on account of women."

(*f*) "Age is a quiet place where you can watch
The world bent with its pain and still be patient,
And warm your hands by the fire because you know
That the newest sorrow and the oldest sorrow are one."

(*g*) "We are told that the wicked shall be punished, Why should we do our duty and keep God's law if there is to be no difference made between us and those who follow their own likings and dislikings, and make a jest of us and of their Maker's word ?"

(*h*) "My husband has been very good to you. He has forgiven you for insulting him, and is trying to save you. Can you not forgive him for being so much better than you are ? How dare you belittle him by putting yourself in his place ?" 13

SECTION A

2. Describe Wordsworth's thoughts and feelings in the group of poems entitled "Lucy." 12

3. Write a note on Shelley as a lyrical poet in the light of the poems prescribed for you. 12

4. Show how the supernatural is treated by Coleridge in "The Rime of the Ancient Mariner'. 12

5. Bring out Byron's idea of the Romantic Hero in his poem "The Wandering Outlaw." 12

6. Write an appreciation of Tennyson's "Ulysses." 12

SECTION B

7. Show how Galsworthy makes fun of all the nationalities represented in the short play entitled "The Little Man". 14

8. Discuss W.W. Jacob's "The Ghost of Jerry Bundler" as an old-fashioned thriller. 14

9. Explain why Shaw describes his play "The Devil's Disciple" as a melodrama. 14

10. Show how Mrs. Dudgeon's ideas and conduct reveal a hatred of life. 14

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